The New Records

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AN avalanche of renewals has poured in during the last few weeks—such a large percentage of our readers wished to renew their subscriptions that it was impossible for us to check our mailing list. We are, therefore, carrying over all of our subscribers for this month, whether or not they have renewed their subscriptions. We cannot continue this practice beyond this month, so if you have not as yet sent in your renewal, you should do so at once in order that you will not miss any issues.

We were delighted with the large number of new subscriptions that accompanied the renewals. Many of our readers have told their friends about our little bulletin and have interested them in subscribing. For this courtesy our sincere thanks, and may we take this opportunity of welcoming our new readers. We hope that they will find THE NEW RECORDS of value, and that they will wish to continue in our large family of friends that now spreads out pretty well all over the world.

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Victor has just issued a most attractive *Pinocchio* album containing six sides of songs and music from Disney's recent masterpiece taken from the soundtracks of the film. These interesting discs are contained in a striking album illustrated in full colors with a brief synopsis of the story. This is by far the most attractive album of records for the little ones that we have seen, and also, it would not surprise us a bit if we old 'uns, who have seen the picture, will get quite a kick out of playing them, too. If you wish to make some little child very, very happy, order Victor Set P-18. The price is $2.75.

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It is refreshing to come across an album of American Folk Songs that seem to breathe the fresh clean air of a decent God-fearing country. This is especially true after the series of earthy Lead Belly songs, the various Hill-Billy collections reeking with maudlin sentimentality, and the Songs of the Workers, which spread Communistic propaganda, that have been offered to the record buying public. If one, not acquainted with America, should judge our country by the various collections of folk songs that have recently been recorded he would certainly gain the impression that it was inhabited by a race of downtrodden illiterates. The present album containing *Ballads of the American Revolution and the War of 1812,* collected and sung by John and Lucy Allison, with the assistance of Sawyers' Minute-Men, contains some eighteen songs that were popular in the early days of our country. Poignant history is written in each of them, and the happy tunes which have been set to the often clever words make each a history lesson for the young folks that is very pleasant to take. A very interesting booklet outlining each song and giving the words as they are sung on the records is supplied with this album. If you should like to investigate this set of discs, ask your dealer for Victor Set P-11. It contains 5–10" records and its price is $4.25.

ORCHESTRA

Rimsky-Korsakov: Scheherazade, Op. 35. The Cleveland Orchestra conducted by Artur Rodzinski. 5–12" discs (C-11165D to C-11169D) in album. Columbia Set M-398. $10.

Another feather in the musical cap of Columbia for adding so fine an organization as the Cleveland Orchestra to its lists. This group has had a musical rebirth since the advent of Artur Rodzinski as conductor. His leadership, plus a successful endowment campaign which enabled him to experiment with new ideas, has placed this symphony in the leading ranks of American orchestras. Philadelphians

will remember Dr. Rodzinski as assistant to Stokowski and also as conductor of the Curtis Institute Orchestra, and in more recent times the radio public has heard him as leader of the N. B. C. Symphony. There is no question as to the improvement in quality of both programs and playing of the Cleveland group since his arrival. He reorganized the personnel and attracted wide attention by world premieres of modern works and concert versions of famous Wagnerian operas. He also brought the Cleveland orchestra to New York for the first performance in America of Lady Macbeth of Mzensk, by Shostakovitch, under the auspices of the League of Composers.

The first recording for this catalogue is very impressive. The tone is full and sonorous and reflects the excellent acoustical qualities of Severance Hall, the permanent home of the orchestra. In selecting *Scheherazade* for its debut, Dr. Rodzinski showed good judgment, in that the orchestra interprets this popular favorite with distinct individuality. The string section does not have the luscious tone and sweep of the Philadelphians, neither does the conductor evoke all of the Oriental flavor that Stokowski draws from the work. Nevertheless the performance is forthright brilliant. A few changes in tempo enable the recording to be done on ten sides, whereas the Stokowski version takes twelve. Listen to each and you will agree with us that both companies have performances engraved on discs, of which they can be justly proud.

Beethoven: Coriolan Overture, Op. 62. Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 1–12″ disc (C-11175D). $2.

The point of interest in this recording is the opportunity to hear upon records for the first time the dynamic conducting of Dimitri Mitropoulos. Whether the conservatives will like his unusual reading, with its wide range of orchestral shading, is a matter of conjecture, if they don't, they may select either the Bruno Walter or Adrian Boult versions, either of which is available. We understand that Mr. Mitropoulos has made a series of recordings for Columbia and we shall be anxious to hear them. We rather feel that he will do some things extremely well; in fact, we expect them to be quite exciting, however, we do not think Beethoven is his forte.

Mozart: Symphony No. 40, in G minor. Royale Symphony Orchestra of Philadelphia conducted by Robert A. Gombert. 3–12″ discs (R-574 to R-576) in album. Royale Set No. 22. $3.50.

This popular Mozart Symphony is already available by Koussevitzky, Beecham and Toscanini; however, the present version at its very modest price is excellent value. The first record of the sample set was slightly off center—better check for this flaw before you purchase this album. The reproduction was otherwise satisfactory, and the surfaces of the discs quite smooth.

Debussy: La Mer. Boston Symphony Orchestra conducted by Serge Koussevitzky. 3–12″ discs (V-15851 to V-15853) in album. Victor Set M-643. $6.50.

We wonder how many music lovers realize that until this moment we have not had an adequate modern recording of Debussy's *La Mer*. As we thought of it, it came to us as a real shock. Here was one of Debussy's important works unavailable in adequate recorded form. When we think of the great mass of mediocre music that has been recorded, we cannot help wondering how this great composition was missed. It might be well for all of us to go over the catalogues and make a careful check; we are very sure the recording companies would welcome suggestions of important works that are missing.

However, we may check *La Mer* off of the list. Koussevitzky turns in a performance that seems to be the zenith of inspiration. We have heard this work many times, but we were never thrilled before as we were when we listened to these discs. The best of modern recording, the great Boston Symphony, and Dr. Koussevitzky's revealing direction, make this a set of records to be cherished by every intelligent music lover.

Beethoven: Symphony No. 5, in C minor, Op. 67. The N. B. C. Symphony Orchestra conducted by Arturo Toscanini. 4–12″ discs (V-15827 to V-15830) in album. Victor Set M-640. $8.00.

Ever since the advent of electrical recording many of us have been waiting for Toscanini's recording of Beethoven's *Fifth*. It has been rumored times without number that it would be issued shortly; in fact it was reported a number of years ago that Toscanini had recorded it and the release was simply awaiting his okeh. We suppose his okeh never arrived, for the records, as we all know, did not appear. However, we have them now. Mr. Toscanini offers this recording as his version of this most popular of all symphonies, and that is just what it is —Toscanini's *Fifth*. It will be hailed by his great host of admirers and will most likely head the best sellers' list for the month.

Waldteufel: España Waltz. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1–10″ disc (V-4461). $1.

Here is another in the long list of brilliant recordings by the ever-popular Boston "Pops." We have run out of adjectives, and your dealer will very likely run out of these records quickly, so do not delay your order if you wish one.

Suk: Sokol March ("Into a New Life"). Czech Philharmonic Orchestra conducted by Vaclav Talich. 1–10″ disc (V-4459). $1.

Josef Suk, the noted Czech composer, wrote this march for the 7th Sokol Meet which was held in Prague in 1920. It is martial in spirit and typical of the indomitable Czech will. Splendidly played and nicely recorded.

Weinberger: Under the Spreading Chestnut Tree. The Cleveland Orchestra conducted by Artur Rodzinski. (Solo piano—Boris Goldovsky). 2–12" discs (C-11176D and C-11177D) in album. Columbia Set X-161. $4.50.

Jaromir Weinberger startled the musical world a few years back with his melodious folk opera, *Schwanda*. This became so popular, that it eclipsed everything else he had written. We are glad, therefore, to be able to hear his most recent work based on a melody of English origin, which, as the composer states in his own notes, he heard in a newsreel on the French Riviera. The variations are separated by lovely piano interludes, and while not attaining the depth and sweep of a Brahms, the scoring is rich and full. The fugue at the end of the work reminds us, naturally, of *Schwanda*. The Cleveland aggregation marks another success in recording this composition with great clarity of line and understanding. This work has already been released in Europe by H. M. V. with the London Philharmonic, therefore we congratulate Columbia in bringing this excellent music to our domestic lists. The recording is exceptionally fine.

Piston: Suite from the Ballet The Incredible Flutist. Boston "Pops" Orchestra conducted by Arthur Fiedler. 2–12" discs (V-12595 and V-12596) in album. Victor Set M-621. $3.50.

Last December we commented on the favorable impression conveyed to us by the music of Walter Piston. At that time we heard an example of the chamber music of this American composer. Here at hand we have another wax premiere of one of his most recent compositions, vintage of May, 1938, which will explode the idea that this modernist is "cut and dried." This is his first endeavor, as far as we can ascertain, in the field of ballet music, and if the dancers performed as well as the music sounds, then we can readily understand why the second performance was sold out before the first ended. The score is filled with lovely melodies and dance patterns that run the gamut from the old siciliano and minuet to the modern tango and waltz. The brochure is illustrated with photographs of the ballet and gives a synopsis of the story according to record sides. The Boston "Pops" played the premiere of this work and record it now with authoritative excellence. An interesting release, we think, that merits your attention.

Tschaikowsky: Francesca da Rimini, Op. 32. (Fantasia). Philharmonic Symphony Orchestra of New York conducted by John Barbirolli. 3–12" discs (V-15595 to V-15597S) in album. Victor Set M-598. $5.50.

A new and vital recording of this work has been needed for some time, the Coates version having been the only available set for several years. This early opus of Tschaikowsky does not appear on concert programs as often as might be expected, despite its rich orchestration and abundance of melody. Here on these discs we have the performance that will stand up for a long time to come. All the spirit of the poem is captured with complete mastery and the orchestra glows with an intensity that matches the fire of the depths pictured by Dante.

This release happens to be one of the last by Barbirolli and the New York Philharmonic on Victor records, since they will shortly transfer their allegiance to another label. We are fortunate to secure such a faithful and compelling performance, and will await with eager anticipation the future efforts of this magnificent orchestra.

Boccherini-Francaix: Scuola di Ballo (School of Dancing) (Ballet Music). London Philharmonic Orchestra conducted by Antal Dorati. 2–12" discs (C-69814D and C-69815D) in album. Columbia Set X-157. $3.50.

Many composers have been relegated to comparative obscurity because of a more popular contemporary. Such was the case of Boccherini, who lived at the time of Haydn. Many scholars agree that a great deal of his music achieves the charm and elegance of Papa Franz and, in some of his quartets, surpasses him. Outside of the famous minuet, played in a variety of transcriptions, his violoncello concerto and some isolated quartet movements, little of his effort has been recorded. Jean Francaix, a prize student of Mme. Boulanger, and a composer in his own right, has gathered these delightful melodies and orchestrated them so well that they do not lose their charming character. This ballet has been in the repertoire of the Monte Carlo Ballet Russe for several seasons and their recent tour in this country may have given many the opportunity to hear this work. The London Philharmonic plays in a delightful manner and the recording is above par.

Williams—arr. G. Jacob. **Suite "English Folk Songs."** Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow. 2–10" discs (C-17188D and C-17189D) in album. Columbia Set X-159. $2.50.

Following last month's release of English folk dances comes this suite of folk songs, composed by Vaughn Williams from fragments gathered over a long period of time. Like Cecil Sharp he has worked energetically to preserve and popularize this folk music. As is noted, the orchestration is by Gordon Jacob, and though it is a worthwhile piece of work, we could not help wishing that Williams himself had scored them, remembering, of course, his rich and colorful symphonic productions of the past. The Columbia Symphony improves with every recording, and Howard Barlow may take another bow for his fine leadership.

Offenbach: Orpheus In Hades (Overture). London Philharmonic Orchestra conducted by Constant Lambert. 1–12" disc (V-12604). $1.50.

Any number of recordings have been made of this popular overture. The present one has the advantage of modern reproduction and is nicely directed by Constant Lambert. We believe that you will find it highly satisfactory in every way.

CONCERTO

J. C. Bach: Concerto in G major, Op. 7, No. 6 for Clavier and Strings. Marguerite Roesgen-Champion (harpsichord) and String Trio. 2–10″ discs (V-4441 and V-4442). $1 each.

Johann Christian Bach hasn't thus far been the source of much material for the recorders. He was the eleventh son of the famous Johann Sebastian, and was fourteen years old when his father died in 1750. He studied in Berlin and Italy, and spent the last twenty years of his life in England where he died in 1782. He was an admirable harpsichord player and wrote much music for his instrument. The present Concerto, which has an attractive accompaniment for two violins and violoncello, is in three movements, all of them brilliant in the extreme. The sterling artists who have made this recording give a most charming performance. The reproduction is satisfactory.

Händel: Concerto No. 1, in B flat major (For oboe and orchestra). Leon Goossens (oboe) with the London Philharmonic Orchestra conducted by Eugene Goossens. 1–12″ disc (V-12605). $1.50.

(This annotation is reprinted from the June 1935 issue. It appeared in this place when the imported recording of this work was reviewed.)

This charming little work of Händel is new to us; we do not recall any other recording of it. The Goossens brothers do a fine job, and the reproduction is of the best. If you are interested in unusual records, don't miss this one.

CHAMBER MUSIC

Beethoven: Trio No. 4, in C minor, Op. 9, No. 3. The Pasquier Trio (violin, viola, violoncello). 3–12″ discs (C-69806D to C-69808D) in album. Columbia Set M-397. $5.

Those who are making complete collections of Beethoven's works will welcome this very fine recording of his last trio for violin, viola and violoncello. As one listens to this composition, one is struck by the smoothness and completeness of the work. Usually trios of this character are apt to be jerky and seem to be a series of little solos with accompaniments—not so in this case. Beethoven has written a little symphony for three string instruments. A truly remarkable little composition, beautifully played and splendidly recorded.

Schubert: Quartet No. 9, in G minor, Op. Posth. The Coolidge Quartet. 2–12″ discs (V-15848 and V-15849) in album. Victor Set M-641. $4.50.

We don't recall ever having heard this quartet before; it was composed when Schubert was but 18 years of age, but was not published until after his death. We found the work itself mildly interesting, but the playing of the Coolidge Quartet superb. We recommend this set to those musicologists who relish little heard works by great composers.

Debussy: Children's Corner—(Transcribed for flute, harp and violoncello by Salzedo). Barrère, Salzedo, Britt (flute, harp and violoncello). 3–10″ discs (V-2041 to V-2043) in album. Victor Set M-639. $5.00.

Several recordings have been made of this delightful suite, either in the original piano version or in orchestral transcription. Here for the first time is an adaptation for instrumental trio whose particular tone qualities add greatly to the novelty of the selections. Carlos Salzedo, who made the transcriptions, has gained world fame both as harpist and composer and is here assisted by two artists of equally high calibre and reputation. The arrangements are very clever and entertaining, giving the individual titles a novel and diverting change. Listen to the sound effects in the *Golliwogs Cake Walk*. The recording is crystal clear and the performance merits high rating.

Ireland: Trio No. 3 in E. The Grinke Trio (violin, violoncello, piano). 3–12″ discs (D-X242 to D-X244). $2 each. (Three-pocket album available with these records at 50c additional.)

This recording will give us on this side of the Atlantic an opportunity to hear a sample of the mature work of the distinguished English composer, John Ireland. Most of us have heard only his slighter works for piano, or some of his songs. Ireland is a fine craftsman and is capable of producing well-knit romantic music not spoiled by sentimentality. The present Trio will amply demonstrate this fact; it may require a couple of playings before the excellence of this work is apparent, but the intelligent music lover should have no trouble in discerning it without undue effort. The Grinke Trio give a most sympathetic and well-balanced performance; one that should receive the highest praise. The reproduction is of the best. A set of discs not to be overlooked by anyone interested in broadening his musical knowledge.

Rosenmüller—arr. Crussard: **Sonata in E minor.** E. Ortmans-Bach and Dominique Blot (violins); M. de Lacour (harpsichord); Noelie Pierront (organ) with Ars Rediviva Instrumental Ensemble conducted by Claude Crussard. 1–12″ disc (V-12489). $1.50.

(This annotation is reprinted from the March 1939 issue. It appeared in this place when the imported recording of this work was reviewed.)

This altogether charming record will introduce to many of us the German composer, Johann Rosenmüller (1619-1684), who has been largely forgotten except for his *Straf mich nicht in deinem Zorn* which is the tune of the popular English Easter hymn, *Christ the Lord is Risen Again*. In France there seems to be an ever-growing interest in the works of early composers, and it is very likely that this interest brought this lovely Sonata of Rosenmüller's to the recording studio. Those collectors who delight in the unusual should not miss this delightful disc.

Sarasate: Navarro, Op. 33 (Dance Espagnole). Eddy Brown and Roman Totenberg (violins) with string orchestra accompaniment. 1–12″ disc (R-582). $1.

A showpiece for two violins played with plenty of spirit by Messrs. Brown and Totenberg with a rather weak orchestral accompaniment. The recorders have not been overly kind to the violin tone of the soloists—we are very sure that they are not as screechy in person as they appear on this disc.

Beethoven: Variations on a Theme by Mozart ("Là ci darem la mano" from "Don Giovanni"). Lois Wann and Ferdinand Prior (oboes) and Engelbert Brenner (English horn). 2–10″ discs (MU-228 and MU-229) in album. Musicraft Set No. 34. $2.50.

In announcing this recording, Musicraft states: "It is not often that a recording company can pride itself of having re-discovered a work by Beethoven. For that is exactly what the release of this delightful little work amounts to. It is rarely played, and a number of writers on Beethoven seem to be unaware of its existence. Even Grove fails to list it. We hasten to state that there is neither any doubt as to its authenticity, nor as to its musical appeal. However, the manuscript, now in the Berlin State Library, was believed lost during the last century."

We might add that Thayer includes it in his list of Beethoven works and states that: "Nothing of a historical nature is known of the Variations on 'Là ci darem' beyond the fact that they were performed on December 23, 1797, at the concert for the benefit of the Widows and Orphans in the National Court Theatre. On a free page of the autograph (after the sixth variation) there are some miscellaneous sketches, among them a motive for the Adagio of Op. 3, another which was used in the Serenade, Op. 25, and, more remarkable still, a few measures of 'Adelaide,' on which he was at work in 1793, and which appeared in print in 1797. Obviously, the Variations were finished, and we may set down at the latest the year 1795 for their beginning."

This recording will, for the reasons mentioned above, be of prime interest to students of Beethoven. We are glad to report that the artists who make it are thoroughly equipped for their task, and that it has been very well recorded.

Vivaldi—arr. Crussard: **Sonata in D minor.** Dominique Blot (violin) and Claude Crussard (harpsichord). 1–12″ disc (V-12491). $1.50.

(This annotation is reprinted from the October 1938 issue. It appeared in this place when the imported recording of this work was reviewed.)

The refreshing calm of this early 18th century music is certainly welcome in this time of great world-wide stress and strain. Play this charming disc on your phonograph—it is indeed a pleasant respite. The artists who make it are unknown to us, but we would say that they were well equipped for their task, and the French recorders have done a fine job. We enjoyed this disc immensely—we hope you will have the opportunity of enjoying it, too.

PIANO

Saint-Saens: Variations on A Theme of Beethoven, Op. 35. Genia Memenoff and Pierre Luboshutz (pianos). 2–12″ discs (V-15835 and V-15836) in album. Victor Set M-638. $4.50.

The popularity of two-piano music has been steadily growing in recent years. More and more do we see complete concert programs devoted to old and newly discovered music of the masters written for the two instruments. These variations have been recorded before by Ethel Bartlett and Rae Robertson but not released through domestic lists. We feel that piano recording has improved so vastly in recent years that this new pressing will establish itself in the catalogue so well that no repetition will be necessary. This marks a very successful debut on Victor records, which is adding greatly to the recorded library of two-piano music, by Pierre Luboshutz and Genia Nemenoff, and we hope to hear more from these fine artists.

Haydn: Sonata No. 7, in D major. Three sides, and **Haydn: Presto from Sonata No. 11.** Ernst Victor Wolff (piano). 2–10″ discs (C-17186D and C-17187D) in album. Columbia Set X-158. $2.50.

Timely issued a recording of this Sonata played by Jacob Feuerring about six or eight months ago. We find little choice between Mr. Feuerring and the present pianist; however, we feel that the Columbia reproduction is definitely superior. These little Haydn sonatas sound rather amateurish, but if one takes the trouble to study them, he will find that they require consummate skill for a proper rendition. Many students have the present Sonata in their repertoire, and we feel sure that they will be glad of the opportunity of hearing it played by either of the artists who have recorded it.

Vivaldi-Bach—arr. Cortot: **Concerto da Camera.** Three sides, and **Schumann: Des Abends** (At Evening), **Op. 12, No. 1** (from "Fantasiestücke"). Alfred Cortot (piano). 2–12″ discs (V-15463 and V-15464) in album. Victor Set M-573. $4.50.

Cortot's piano arrangement of this work is taken from Bach's organ arrangement of Vivaldi's eleventh concerto grosso of Opus 3. It is thought to have made its appearance during Bach's Weimar period. The rather unusual history of this work is carefully traced in Mr. Veinus's excellent notes that accompany this album. Cortot plays this selection with high regard for the Bach tradition, and the reproduction of the piano is of the best.

Wagner—arr. Liszt: The Spinning Song (From The Flying Dutchman). One side, and **Sibelius: Romance Op. 24, No. 9.** Eileen Joyce (piano). 1–12″ disc (PA-E11424). $2.

Eileen Joyce is one of the most popular pianists in England today. Her many recordings are greeted by the English critics with warmest praise. She has a light and graceful style that is not matched by any present-day pianists, and all of her playing is always in the very best of taste. We would not say that she is a truly great pianist, but we would say that no one that we know of could play the pleasing little selections that appear on this disc in a more ingratiating manner. Splendid piano reproduction is an added feature of this very enjoyable record.

Bach—arr. Mary Howe: **Sheep May Safely Graze** (From "Birthday Cantata"). One side, and **Handel**—arr. Easdale: **Arrival of the Queen of Sheba** (From "Solomon"). Bartlett and Robertson (pianos). 1–12″ disc (C-69818D). $1.50.

In many cases we find recordings of two-piano music boring—there seems to be no reason for the second piano. We can see no reason to play a piece on two instruments when it might be played better on one. However, this is not the case in the present instance. Both of the arrangements on this disc by Ethel Bartlett and Rae Robertson are ideal for the two-piano combination. They are interesting to a degree, and at the hands of these capable artists are well worth the investigation of lovers of fine music. The piano reproduction is superb.

Mozart: Adagio in B minor, K. 540. Lili Kraus (piano). 1–12″ disc (PA-R20445). $2.

As A. R. writing in *The Gramophone* (London) states: "This is a precious page of Mozart's music . . . and I can only say that a rare experience awaits all sensitive listeners in this record, while pianists who do not know the *Adagio* must at once spend another one-and-sixpence on the score and sit at the feet of Miss Kraus." We hope that these words will entice many of our readers to investigate a record that stands out in our mind as one of the real gems in the whole repertoire of recorded piano music.

Rubinstein: Staccato Etude, Op. 23, No. 2. One side, and **Chabrier: Scherzo-Valse** (No. 10 of "Pièces pittoresques"). Reginald Stewart (piano). 1–12″ disc (V-12606). $1.50.

This disc will introduce the first recording of Reginald Stewart, the brilliant young pianist and conductor, who is known throughout America for his fine conducting of the Ford Hour. He is also known as a pianist, particularly in Canada, where he has given many concerts. We found his playing of these interesting little pieces clean-cut, and he evidences a sparkling style that fits them like a glove. The piano reproduction is of the best.

Mendelssohn: Allegro Brillante in A, Op. 92. Clifford Herzer and Jascha Zayde (pianos). 1–12″ disc (R-579). $1.

On this disc we have an adequate recording of the pianoforte duet which Mendelssohn wrote to play with his friend Madame Schumann at a concert given by her in Leipzig during March, 1841. It is a spectacular little showpiece with plenty of runs and trills—not very deep, but highly entertaining. The piano reproduction is satisfactory.

OPERA

Wagner: Tristan und Isolde—Liebesnacht (Act II). Four sides, and Liebestod (Act III). Two sides, and **Wagner: Die Götterdämmerung** — Brünnhilde's Immolation (Act III). Kirstein Flagstad (soprano) and Lauritz Melchior (tenor) with the San Francisco Opera Orchestra conducted by Edwin McArthur. 5–12″ discs (V-15838 to V-15842) in album. Victor Set M-644. $10.

Certainly no album of records has received the publicity that this one has. The metropolitan papers have carried numerous advertisements, and every dealer has one or two of them on display in his window. It was given a special release by Victor last month and reams of publicity copy were sent each dealer. The records are housed in a most attractive album with a picture in full colors of the *Liebesnacht* scene from *Tristan und Isolde*.

And now shall we see what all this publicity is about? It is not often that we have the opportunity of having the benefit of the buying public's opinion of a set of discs. Usually we receive samples just in time to review them and get the copy to the printer, and then in a week or so, the real judges have their say. In this case the real judges have had their say, and we shall report their findings. We have canvassed a number of important dealers and the result is that it is pretty generally conceded that a better choice of singers could not be had for these recordings. The work of both Flagstad and Melchior, both in their individual rôles and in their concerted work is simply superb. We could only find a faint murmur of criticism; a few persons felt that the singers had been placed too close to the microphone and thus the orchestral part, which is so important in both *Tristan* and *Götterdämmerung*, seemed to be too much in the background.

Mascagni: L'Amico Fritz—Duetto delle ciliege (Act II). Tito Schipa (tenor) and Mafalda Favero (soprano) and members of LaScala Orchestra conducted by G. Antonicelli. 1–12″ disc (V-15837). $2.

Those who are interested in arias from seldom heard operas will welcome this splendid recording. Schipa and Favero's voices blend beautifully, and the reproduction is particularly fine.

Gounod: Faust—Air des bijoux (Jewel Song) (Act III). One side, and **Thomas: Mignon**—Je suis Titania (Polonaise) (Act II). Josephine Antoine (soprano) with The Columbia Opera Orchestra conducted by Wilfred Pelletier. 1–12″ disc (C-69813D). $1.50.

This month Columbia adds to its list of artists the young American coloratura soprano, Josephine Antoine, who made her debut with the Metropolitan in 1935. Miss Antoine graduated from the College of Music of Colorado University, won the Atwater Kent Radio Audition Contest, and studied at Curtis Institute and the Juilliard School before coming to the Metropolitan. She has a voice of excellent quality and usual range, but this disc indicates that she is somewhat lacking in great power.

Rossini: Il Barbiere di Siviglia—La Calunnia (Act I) (Sung in Italian). One side, and **Mozart: Die Zauberflöte**—O Isis und Osiris (Act II). (Sung in German). Oscar Natzke (bass) with orchestra conducted by Henry Geehl. 1–12″ disc (PA-E11423). $2.

We do not know when we have heard a *basso profondo*, whose voice is so clear and melodious, even in the lowest register, as that of Oscar Natzke. We were particularly taken with this young artist, and will be watching the foreign lists for more of his recordings. We introduce him to our readers with our warmest praise.

CHORAL

Blessed is the Man, Hallelujah (1st Psalm—Kiev Monastery). One side, and **Iwanow: Behold, Bless Ye the Lord** (From "Russian Liturgy"). (Sung in Russian.) Siberian Singers (male voices) directed by Nicholas Vasilieff. 1–10″ disc (V-4462). $1.

As Victor mentioned upon the announcement of this attractive disc, these "two beautiful numbers from the old Russian liturgy are a far cry from the Russia of today." Indeed they are, for as we listen to this reverend music with its depth of real religious feeling, it is impossible to match it up with the Stalin regime—certainly the Russian peasant is being led far afield by his present rulers. We thoroughly enjoyed this record. It is splendidly sung and recorded with rare fidelity.

1. Joshua Fit De Battle Of Jericho. 2. Walk Together Chillun. One side, and **Bye and Bye.** (Negro Spirituals arr. by H. Johnson). Hall Johnson Choir conducted by Hall Johnson. 1–10″ disc (V-4460). $1.

Hall Johnson has very likely dressed up these spirituals for some pictures which we understand he is making. The present recordings will probably go big with movie audiences, despite the fact that they are a long, long way from the humble negro spirituals we were brought up on.

Bruckner: Mass No. 2 in E minor. Aachen Cathedral Choir with instrumentalists of the State Orchestra directed by Th. B. Rehmann. 6–12″ discs (V-15583 to V-15588) in album. Victor Set M-596. $12.

(This annotation is reprinted from the December, 1938, issue. It appeared in this place when the imported recording of this work was reviewed.)

We were very glad to have the opportunity of hearing this splendid recording of Bruckner's *Mass in E minor*—a major work of this devoutly religious composer. As we listened to this music, we had the feeling that we were listening to a really great composition, and we do not wonder that this much neglected musician has many very staunch advocates. At the present time in Germany there is a strong movement under way to bring his works to the attention of the music loving world. Perhaps this very recording has been inspired by this movement. In any case the repertory of recorded music is perceptibly enriched by the issuance of this fine set of discs. We commend it to all those who are interested in music of this character.

VOCAL

Roussel: Le Jardin Mouillé. One side, and **Roussel: Coeur en Péril.** Pierre Bernac (baritone) with piano accompaniment by Francis Poulenc. 1–10″ disc (V-2011). $1.50.

We always welcome recordings of the work of Albert Roussel, the modern French composer who died a couple of years ago. Very few recorded examples of his music are available in this country, which may in part account for his slight celebrity on this side of the Atlantic. Roussel was, however, one of the most distinguished composers of the modern French school and we believe will eventually come into his own. These touching little songs, so beautifully sung by Pierre Bernac with piano accompaniments by the composer's colleague, Francis Poulenc, should be of supreme interest to all those who are interested in music of the present day. Reproduction—very good.

John Henry—arr. Niles. John Jacob Niles (tenor) with piano accompaniment. One side, and **Jack O'Diamonds**—arr. Niles. John Jacob Niles (tenor) with dulcimer accompaniment. 1–10″ disc (V-2051). $1.50.

Last November Victor issued an album of Early American Ballads (M-604) collected, arranged and sung by John Jacob Niles. It met with considerable success among those persons who were interested in the earthy ballads of the America Mountaineers. The present disc is a further addition to this group. It will, of course, have no general appeal; it is for the specialist.

Jeanette MacDonald in Song—Jeanette MacDonald (soprano) with piano and orchestra accompaniments. 4–10″ discs (V-2047 to V-2050) in album. Victor Set M-642. $6.50.

Charles: When I Have Sung My Songs. One side, and *Hagerman: Do Not Go, My Love* (V-2047).

Romberg: Lover, Come Back to Me (From "The New Moon"). One side, and *Romberg: One Kiss* (From "The New Moon") (V-2048).

Gounoud: Ave Maria. One side, and *Delibes: Les Filles de Cadix* (The Maids of Cadiz) (V-2049).

Gounoud: Faust—Il etait un roi de Thule (Act III) (Ballade of the King of Thule). One side, and *Gounoud: Faust*—Air des bijoux (Jewel Song) (Act III) (V-2050).

Jeanette MacDonald's many admirers, and their name is legion, will certainly be enthusiastic about this album of songs. Miss MacDonald selected them herself and it is said that she feels that they truthfully present the many phases of her art. Victor must think very well of Miss MacDonald, for she has been promoted to the Senior Red Seal classification, and, therefore, her 10-inch records will be $1.50 each. Any of the discs in this album may be purchased separately at that price.

The Play's the Thing (From "Hamlet") (Adapted from Shakespeare by Marlin Henderson Skiles). Nelson Eddy (baritone) with orchestra conducted by Robert Armbruster. 1–12″ disc (C-69819D). $1.50.

We don't know how many persons will be interested in Marlin Skiles' musical setting in recitative form of this famous speech of Hamlet's. We can say that Nelson Eddy does an excellent job—and a very difficult one it is too. If the work itself has merit, it is presented on this disc with its best foot forward.

Were You There (Negro Spiritual—Unaccompanied). One side, and **Hear De Lambs a Cryin'** and **Plenty Good Room** (Negro Spirituals—Arr.: R. Hayes). Roland Hayes (tenor) with piano accompaniment by Reginald Boardman. 1–12″ disc (C-69812D). $1.50.

Columbia's album (M-393), containing a number of songs sung by Roland Hayes, which was issued at the beginning of the year, has met with tremendous success. Too bad these three spirituals could not have been included in it. However, here they are, and we are very sure that it is only necessary to announce that they rate with the recordings in the album to insure the success of this disc. Mr. Hayes has a style of singing the music of his race that is all his own, and if you like it, no one else will quite take his place in your estimation.

Cadman: At Dawning. One side, and **de Koven: O Promise Me.** Jan Peerce (tenor) with organ accompaniment by Dick Liebert. 1–12″ disc (R-1835). 75c.

Jan Peerce has a very pleasing tenor voice, and he sings these old favorites in his most ingratiating manner. The organ accompaniment adds to the charm of this modest price little disc.

Ponce—arr. R. Bourdon: **Estrellita (Little Star).** One side, and **Lecuona: Siboney.** (Sung in Spanish.) Jessica Dragonette (soprano) with orchestra conducted by Rosario Bourdon. 1–10″ disc (V-4463). $1.

Miss Dragonette sings these popular Spanish songs in her usual excellent style, and the recording is of the best. A pleasing little disc that most anyone will enjoy.

MISCELLANEOUS

Schumann: Three Romances for Oboe, Op. 94. Three sides, and **Franck: Piece.** Leon Goossens (oboe) with piano accompaniment by Gerald Moore). 2–12″ discs (C-69816D and C-69817D) in album. Columbia Set X-160. $3.50.

If music were to be catalogued, not only according to form, tempo, composer, etc., but also to the physical and mental needs of people, here are selections that can be titled "For Relaxation." The peaceful quality of the oboe enhances the simple beauty of the *Romances* and we must admit that quiet listening to these few discs erased several cares from the mind. We are not, however, trying to convince our readers that Schumann aimed at a "psychoanalytic" cure through music, but his subconscious desires for peace and happiness, despite his illness, do appear in these lyric compositions. The Franck *Piece* bears a likeness in mood to the preceding ones. Needless to say, Leon Goossens again justifies his long established reputation with record collectors, by his flawless performance. The accompaniments blend perfectly with the solo instrument and the recording is excellent.

Clarke: Sounds from the Hudson (Valse Brillante). One side, and **Goldman: My Heaven of Love.** Leonard B. Smith (cornet) with piano accompaniment by Frank Banta. 1–10″ disc (V-26457). 75c.

Here is another disc by the very able cornetist, Leonard B. Smith, especially designed for the young folks who are studying this popular instrument.

The first letters in the record number indicate the manufacturer: B–Brunswick, BP–Brunswick-Polydor, C–Columbia, D–Decca, FRM–Friends of Recorded Music, GT–Gamut, IRA–Iragen, MU–Musicraft, O–Odeon, PA–Parlophone, PAT–Pathé, PD–Polydor, R–Royale, SL–Shirmer's Library, T–Telefunken, TE–Technichord, TM–Timely, and V–Victor.

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The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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ON a recent Sunday evening Lawrence Tibbett, singing on the Ford Hour, rather startled American listeners with a composition for solo voice and chorus. The work was entitled *Ballad for Americans* and was Earl Robinson's musical setting of John Latouche's original poem of the same name. This was not the first time that it appeared on the air; its first radio rendition occurred on November 5, 1939, when Paul Robeson sang it on the "Pursuit of Happiness" program. It created quite a furor then, but nothing to the sensation it created when it appeared on one of the most popular Sunday evening programs.

Victor, realizing the importance and great popularity of this work, arranged to have it recorded by Paul Robeson and the People's Chorus. The album set, consisting of two 10-inch discs, is now available. It is Victor Album Set No. P-20. Price $2.

From the notes that accompany this album we learn something of the history of this composition:

"In 1935 a young poet, John Latouche, felt the need for a sermon against intolerance and persecution that seemed to spread through the civilized world. In this temper he wrote the original poem *Ballad for Americans* in ballad form, using a narrative history of the United States as a burning symbol of freedom and democracy. He had previously come to New York from Richmond, Virginia. In New York he gained a reputation as a poet, winning poetry awards at Columbia University for two successive years, 1934 and 1935. It was in New York in 1939 that Latouche met Earl Robinson. Composer Robinson is still remembered in Washington State as a modern minstrel who appeared at recitals in overalls singing his compositions, accompanied by his own guitar.

"Between these two men the stirring words and music became an amalgam of sturdy, lyrical, democratic, American poetry-spirit."

* * *

Many record users prefer to use a non-metallic needle, and we have been looking for one that would be entirely satisfactory at a moderate price. We feel that we have at last found one. It is the MEXITONE Needle, and packages of 12 needles are 35¢ each (3 pks. for $1).

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Most progressive dealers now have these needles and sharpeners in stock; however, if your dealer does not have them, an order directed to the publishers of this bulletin will be promptly filled—no charge will be made for postage within U. S. A.

* * *

We believe that all music lovers are glad to note that recordings are being released of a number of symphony orchestras who have not contributed to the repertory of recorded music for a number of years, and also that the names of several conductors, new to records, are appearing on the labels. We refer particularly to the recent splendid recordings by the Cleve-

land Orchestrra under Artur Rodzinski, the Chicago Symphony under Frederick Stock, and the Minneapolis Symphony Orchestra under Dimitri Mitropoulos. We have it on very good authority that we will soon have a series of recordings made by the Pittsburgh Symphony under the direction of Fritz Reiner.

ORCHESTRA

Harris: Symphony No. 3. Boston Symphony Orchestra conducted by Serge Koussevitzky. 2–12" discs (V-15885 and V-15886). Victor Set M-651. $4.50.

No doubt many of our readers heard the radio premiere of this symphony on Saturday evening, March 16th, by the N.B.C. Symphony Orchestra under Toscanini. The critical appraisal by the audience and music critics was very favorable and after several hearings we are inclined to agree, that, despite its brevity, it will outlast many of the recent outbursts of European modernists. Here is a new work that has a combination of grandeur and sweep that reminds one of the broad statements in a Sibelius symphony.

Roy Harris is at present the head of the composition department at the Westminster Choir School at Princeton, N. J. Alfred Cassella, noted Italian modernist, has said, "In producing a composer such as this young master, America has placed herself in the front rank amongst those nations who are concerned with building a music for the future." The reproduction is well nigh perfect, while Dr. Koussevitsky, who is one of the many champions of Harris' works, leads his men to achieve a performance that is superior to the one heard over the air.

Beethoven: Symphony No. 6 in F major, Op. 68 ("Pastorale"). Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 5–12" discs (C-11180D to C-11184D) in album. Columbia Set M-401. $10.

When we received notice of this present release we were instantly reminded of the marvelous recording by Toscanini and the B.B.C. Symphony Orchestra, which, we now can say, is the definite one for a long time to come. The Minneapolis group under their new conductor has acquired an increased vitality and their first recording for Columbia, last month, gave promise of good things to come. However, in this performance, Mitropoulos' interpretation is one of overemphasis and the lovely relaxed "country" feeling is lost. From the very beginning, which is a rather sudden "awakening," the playing has a tendency to overdramatize the score. Despite all this the storm movement does not approach the tempestuousness of Toscanini's reading, neither does the brook scene bring that feeling of solace and quietude. The recording is very clear and brilliant.

Purcell—arr. Cailliet: **Suite from "Dido and Aeneas."** The Philadelphia Orchestra conducted by Eugene Ormandy. 2–12" discs (V-15863 and V-15864) in album. Victor Set M-647. $4.50.

A great deal of rare and beautiful music flowed from the pen of this young genius and we are indeed grateful for the release of his works on records, infrequent as they are, and often transcribed by others. Our readers will remember the last issue of some of his various compositions as arranged and played by Barbirolli and the New York Philharmonic. That pressing rated very high and we are pleased to report that complete satisfaction and sincere pleasures await the listener. Lucien Cailliet is already known to collectors for his Bach transcriptions and his scoring of *Pictures at an Exhibition*. In this work he holds to the pattern of Purcell's ideas yet achieves an added and thrilling depth. *Dido's Lament* is also in the Barbirolli album, but we do not mind a repetition in slightly altered form. The orchestra plays with unmatched excellence, and the recording has captured the complete mood of the composition.

Mozart: Symphony No. 35 in D major ("Haffner") (K. 385). London Philharmonic Orchestra conducted by Sir Thomas Beecham. 3–12" discs (C-69822D to C-69824DS) in album. Columbia Set M-399. $4.50.

For exactly ten years, for it was released in April 1930, Toscanini's recording of this symphony has held its place in the front rank of "best selling" album sets, and now Sir Thomas Beecham offers his version. Unquestionably there will be those persons who will feel that no one can equal Toscanini, and then there will be those who will call attention to the fact that Sir Thomas is considered by many musicians to be the greatest living interpreter of Mozart, and so each set will have its strong supporters. The Toscanini album has been on our shelves since its release, and we have grown very fond of it. However, Sir Thomas is one of our favorite conductors and we have always particularly enjoyed his Mozart. What to do? After some thought, we have decided to place the new version directly alongside of the one that has given us so much real pleasure for so many years. That seems to us the very best way out. Perhaps you can think of a better way. We certainly cannot at the moment.

Sibelius: Finlandia, Op. 26. The Cleveland Orchestra conducted by Artur Rodzinski. 1–12" disc (C-11178D). $2.00.

Another version is added to the long list of recordings of Sibelius' *Finlandia* that are now available. Space does not permit comparing them, but we might mention that Rodzinski's performance rates with the best. If you care to make a choice, we suggest that you also hear the Beecham and Stokowski recordings —the former on a Columbia and the latter on a Victor record.

Weinberger: Under the Spreading Chestnut Tree. London Philharmonic Orchestra conducted by Constant Lambert. 2–12″ discs (V-12612 and V-12613) in album. Victor Set M-654. $3.50.

Last month Columbia issued its version of this work by the Cleveland Orchestra under the direction of Artur Rodzinski. It met with marked success. A large number of music lovers were intrigued with the charm and novelty of this unusual composition, the theme for which Weinberger took from a newsreel he heard on the French Riviera. The work itself was composed in New York while the composer was visiting there early in 1939.

As to which version one should recommend, that is quite a difficult matter. We rather prefer the Rodzinski recording; however, it costs a dollar more, and the question is, is it worth it? Guess we'll leave that point up to our readers.

Grieg: Elegiac Melodies, Op. 34 (Heartwounds, and Spring). The London Philharmonic Orchestra conducted by Eugene Goossens. 1–12″ disc (V-12611). $1.50.

(This annotation is reprinted from the June, 1938, issue. It appeared in this place when the imported recording of this work was reviewed.)

We believe that a goodly number of our readers will find this Grieg music mighty attractive. Its whimsical melodies should prove fascinating to many music lovers. It is beautifully recorded by the London Philharmonic Orchestra under the distinguished direction of Eugene Goossens—a most sympathetic Grieg interpreter. Reproduction—excellent.

Hanson: Symphony No. 2, Op. 30 ("Romantic"). Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. 4–12″ discs (V-15865 to V-15868) in album. Victor Set M-648. $8.

Howard Hanson has been one of the most outstanding protagonists in the interest of American music. His programs with the Rochester Philharmonic have been replete with the works of American composers and his previous group of recordings consisted of selections solely by American musicians. This recent release has met with great favor and we trust that the same tribute may accrue to the modest Dr. Hanson as his own work is heard.

This symphony was composed for the fiftieth anniversary of the Boston Symphony Orchestra and was performed in 1930. Since then it has appeared on many programs and has evinced the sound praise of critics everywhere. Dr. Hanson is a keen technician and has composed in many fields, including chamber music and opera. His *Merry Mount* was produced by the Metropolitan in 1933. The composition at hand is in three movements that run the gamut from nostalgic tenderness to primitive ferocity. The scoring is brilliant and the orchestra, under the composer, performs this work with authority and precision. The reproduction is another fine example of Victor high fidelity recording.

Goldmark: Sakuntala—Overture, Op. 13. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1–12″ disc (V-12610). $1.50.

A full-blooded modern recording of this stirring overture has been needed for a long time, and we are glad to report that in the present recording we have just that. The Boston "Pops" do an excellent job, and the reproduction is of the best.

Weber: Euryanthe Overture. Chicago Symphony Orchestra conducted by Frederick Stock. 1–12″ disc (C-11179D). $2.00.

Of the several recordings that are now available of this ever-popular overture, we would certainly choose the present version under the direction of the eminent Dr. Stock. It is played with great brilliance and is superbly recorded.

Walton—arr. Goehr: **Four Dances From "Facade"** (Polka—Tango—Tap Dance—Tarantella). Orchestre Raymonde. 1–12″ disc (C-69834D). $1.50.

A pleasing arrangement of this witty music, brilliantly played by the Orchestre Raymonde. It brought several smiles to our countenance; we hope that you will enjoy it too. Very well recorded!

Meyerbeer — arr. Lambert: **Les Patineurs — Ballet Suite** ("The Skaters") (Part I). Sadler's Wells Orchestra conducted by Constant Lambert. 1–12″ disc (V-36238). $1.

This music was new to us and we found it quite stimulating—lovers of the ballet will probably find it mighty interesting. It is nicely played and faithfully recorded by a better than average theatre orchestra.

Noel Coward Medley: Played by Leo Reisman and his Orchestra with vocals by the composer. 1–12″ disc (V-36239). $1.

This medley contains "hits" from some of Mr. Coward's most popular shows, including *Bitter Sweet*, *This Year of Grace*, and *Charlot's Revue 1926*. A charming Noel Coward souvenir—nicely played and splendidly recorded.

CHAMBER MUSIC

Piston: Suite for oboe and piano. Louis Speyer (oboe) and Walter Piston (piano). 1–12″ disc (TE-1561). $1.50.

Those who are interested in the unusual in modern music may find this little work by the neo-classical Bostonian, Walter Piston, very much to their liking. This short suite for oboe and piano consists of a prelude, a nocturne, and three tiny dance movements, all quite simple in construction and quite enjoyable when one gets in the mood for music of this sort. With the composer at the piano, we are assured of an authoritative rendition. The reproduction is highly satisfactory.

Beethoven: Quartet No. 3 in D major, Op. 18, No. 3. The Coolidge Quartet. 2–12" discs (V-12607 and V-12608) in album. Victor Set M-650. $3.50.

The Coolidge Quartet proceeds on its way to record all of the Beethoven String Quartets—this is the third in the series. Opus 18, Nos. 1 and 2, have already been made available, and as they have met with fine success, it is a foregone conclusion that the present recording will find an eager market awaiting it.

Zimbalist: String Quartet in E minor. Seven sides, and **Kroll: Little March.** 4–12" discs (SL-2521 to SL-2524) in album. Schirmer Set No. 6. $6.

We found Mr. Zimbalist's String Quartet quite exhilarating; it was new to us, although it has been performed a number of times since its first performance by the Musical Art Quartet at Town Hall, New York, in February, 1932. It consists of a Fantasia based on Slavic melodies, a bright and pleasing Scherzo, a poetic Romanza, and a striking Finale in the form of a *moto perpetuo*. As one listens to this work, it is somewhat evident that it has been written by a violinist; this is particularly true in the Finale, where the first violinist is given a grand opportunity to display his technique. As the work is beautifully played by the very excellent Gordon String Quartet, and has been very faithfully recorded, we do not hesitate to recommend this album to all discerning music lovers.

Haydn: Quartet in D major, Op. 76, No. 5. Roth String Quartet. 3–12" discs (C-69828D to C-69830D) in album. Columbia Set M-400. $5.

The new Roth String Quartet consisting of Mr. Roth and Rachmael Weinstock, violins, Julius Shaier, viola, and Oliver Edel, violoncello, makes its debut with this exciting performance of Haydn's popular "Largo" Quartet. We don't know when we have enjoyed anything quite as much. If you have a friend that says that he does not like string quartets, saying that they are too dull for him, just play this recording for him. We believe that you have an even chance of making him a convert to this type of music. If he is not interested, don't waste any more time, string quartets are not for him.

The present recording will very likely supplant the early version by the Lener String Quartet which has been in the Columbia catalogue for a number of years.

Rameau: La Pantomine. One side, and **L'Indiscrete** and **La Rameau.** E. Ortsmans-Bach and Dominique Blot (violins) and Claude Crussard (harpsichord). 1–12" disc (V-12490). $1.50.

(This annotation is reprinted from the March 1939 issue. It appeared in this place when the imported recording of this work was reviewed.)

Some lively and pleasing little pieces by the French composer, Rameau (1683-1764), played with gaiety and in the spirit of the times by very capable artists.

Handel: Sonata for Two Flutes. Marcel and Louis Moyse (flutes). One side, and **Neubauer: Adagio for Flute and Viola.** Marcel Moyse (flute) and Blanche Honegger (viola). 1–12" disc (V-12492). $1.50.

Students of the flute will find this disc of great interest and value—an example of the art of France's most famous masters of that difficult instrument. Splendidly recorded.

Fauré: Quartet No. 1 in C minor, Op. 15 for Piano and Strings. Henri Merckel (violin), Alice Merckel (viola), Gaston Marchesini (violoncello) and Eliane Zurfluhtenroc (piano). 4–12" discs V-12481 to V-12484) in album. Victor Set M-594. $6.50.

(This annotation is reprinted from the June 1934 issue. It appeared in this place when the imported recording of this work was reviewed.)

The opportunity to enjoy the chamber music of Gabriel Fauré is seldom given to American audiences. We cannot recall seeing this composition upon a programme in the last twenty years, and until these records arrived we have never heard it performed. As we played them, we found it a thrilling and most enjoyable experience, and we were quite ready to agree with M. Jean-Aubry in his estimation of this work to be found in his fascinating book, *French Music of To-day*, the English translation of which was published in 1919. In commenting upon this opus the distinguished French critic said: "Already thirty-five years have passed over the *Quartet in C minor* without lessening its charm or dissipating its fragrance. By this work chamber-music in France won, at the time of its first efforts, its right to endure. It still appears to us to-day decked in exquisite youth and in the bloom of its first novelty." May we add that if phonograph records do no more than make it possible for us to enjoy and study such music, which seems impossible to hear in any other way, then they need no other excuse for their continued issuance. The performance and recording of this set will be found to be highly satisfactory.

Bridge: Suite for String Orchestra. The Boyd Neel String Orchestra, leader Frederick Grinke, conductor Boyd Neel. 3–12" discs (D-X250 to D-X252). $2 each. (Three-pocket album available with these records at 50¢ additional.)

On these three discs we have some very excellent writing for strings by the contemporary English composer Frank Bridge. Mr. Bridge was for many years a leading viola player and conductor, and therefore has a keen sympathy for just such compositions as the present one. It dates from 1909-10, and while it often appears upon programs in England, it is very seldom heard in America. We found it quite fascinating and do not hesitate to recommend it to the discerning music lover. It is beautifully played and splendidly recorded.

VOCAL

An Album of Shakespearean Song. Mordecai Bauman (baritone) with harpsichord accompaniment by Ernst Victor Wolff. 3–12″ discs (C-69837 to C-69839D) in album. Columbia Set M-402. $5.

Under the Greenwood Tree (Arne), *As You Like It*
Where the Bee Sucks (Arne)..... *The Tempest*
Come Away, Death..... *Twelfth Night*
It Was a Lover and His Lass (Morley), *As You Like It*
When Icicles Hang by the Wall (Arne), *Love's Labour's Lost*
Blow, Blow, Thou Winter Wind (Arne), *As You Like It*
No More Dams I'll Make for Fish (Smith), *The Tempest*
Take, O Take Those Lips Away (Wilson), *Measure for Measure*
Sigh No More, Ladies (Stevens), *Much Ado About Nothing*
When Daisies Pied and Violets Blue (Arne), *Love's Labour's Lost*
When That I Was a Little Tiny Boy (Vernon), *Twelfth Night*

An unusual and interesting release is the aforementioned group of songs. The fame of the majority of the composers for these lovely lyrics has been slightly obscured because of their contemporaries—Bach and Handel—so we are happy to add these authentic versions to the collector's library as a charming example of music fitting the words. Leaving the field of proletarian music, which he has been recording so well, Mordecai Bauman uses a well-trained voice plus excellent diction to produce a delightful album. The recording is very good, and we only wish that more emphasis had been given the fine accompaniments by Ernst Victor Wolff.

Schubert: The Omnipotence (Die Allmacht, Op. 79, No. 2) (Gross ist Jehova). One side, and **Schubert: The Wanderer, Op. 4, No. 1** (Der Wanderer). (Both sung in English.) Lawrence Tibbett (baritone) with piano accompaniment by Stewart Wille. 1–12″ disc (V-15891). $2.

In announcing this disc, Victor makes the point that Tibbett sings these famous pieces in English, and our reply is that we have become so accustomed to hearing them in German that we were rather distracted by our native tongue. However, we are glad to report that Tibbett gives two very fine performances on this record, and that the reproduction is very good indeed. As there are some very fair English translations of much of the best German *lieder*, it might be well for some of our American singers to train our ears to them in the language that all of us understand. Mr. Tibbett has started it; perhaps some of his American colleagues will lend a hand also, and if they do, we are very sure that a large section of the music-loving public in this country will lend an appreciative ear.

A Program by John Charles Thomas: John Charles Thomas (baritone) with piano accompaniment by Carroll Hollister and orchestral accompaniments by Victor Symphony Orchestra conducted by Frank Tours. 4–12″ discs (V-15857 to V-15860) in album. Victor Set M-645. $8.

Beethoven: In questa tomba oscura (In this Sepulchral Darkness). One side, and *Doanudy: O Del mio amato ben* (Both in Italian) (V-15857).
Lord Randall—arr. Cyril Scott (Old English Ballad). One side, and *Gatty: Bendemeer's Stream* (Irish Melody) (Both in English) (V-15858).
Massenet: Herodiade—Recit.: C'en est fait!, Aria: Salome! Salome! Demande (Act III) (In French). One side, and *Leoncavallo: Zaza*—Piccolo Zingara (In Italian) (Act IV) (V-15859).
Verdi: La Traviata—Di Provenza il mar, il mar, il soul (Act II). One side, and *Rossini: Il Barbiere di Siviglia*—Largo al facotum (Act I) (Both in Italian) (V-15860).

In this album will be found as fine a group of recordings as any company has ever assembled. As we ran through this collection, each disc seemed better than the preceding one. There is little question but that John Charles Thomas is America's foremost baritone, and in this set of discs we have excellent examples of his art in various fields. If fine singing appeals to you, it would be well to stretch a point to purchase the complete album; however, if this is not practical, the records may be secured separately at $2 each.

Gretchaninov: The Captive, Op. 20, No. 4. One side, and **Malashkin: O, Could I but Express in Song** and **Strawinsky: Tilim-Bom** (No. 1 of "Historie pour enfants") (All in Russian). Alexander Kipnis (basso) with piano accompaniment by Celius Dougherty. 1–12″ disc (V-15894). $2.

The great Russian basso, Alexander Kipnis, renders these interesting songs in his native tongue, and has the very able assistance of the distinguished accompanist, Celius Dougherty. We thoroughly enjoyed this disc, and do not hesitate to recommend that our readers investigate it when the opportunity occurs. It is splendidly recorded.

Paxson: Dodo (Based on folk-song of the Pyrenees). One side, and **Wheelock-Gaines: Song O' the Lass.** Kathryn Meisle (contralto) with piano accompaniment by Stuart Ross. 1–10″ disc (C-17190D). $1.

Music lovers everywhere will, we feel sure, welcome this opportunity of adding a record, by the greatly beloved American contralto, Kathryn Meisle, to their collections. Miss Meisle sings these simple little songs in her most fascinating style, and they have been splendidly recorded by Columbia.

Mendelssohn: Elijah—If With All Your Hearts. One side, and **Mendelssohn: Elijah**—Then Shall the Righteous Shine Forth. Webster Booth (tenor) accompanied by the London Philharmonic Orchestra conducted by Warwick Braithwaite. 1–12″ disc (V-12609). $1.50.

Webster Booth's rich full voice shows to advantage in these selections from Mendelssohn's popular oratorio. To those who are interested in music of this character, we can recommend this disc without reservations of any kind. Mr. Booth is given excellent support by the London Philharmonic under the able direction of Warwick Braithwaite. The reproduction throughout rates with the best available.

Fontenailles: A l'aime (To My Beloved). One side, and **Tosti: Si tu le voulais** (If Thou Would'st Desire) (Both sung in French). Rosa Ponselle (soprano) with piano accompaniment by Romano Romani. 1–10″ disc (V-2053). $1.50.

It has been several years since we have had a new record by Rosa Ponselle, and we are happy to know that the present disc is but one of a new series. This series will be most welcome, we are sure, for Miss Ponselle's voice has lost none of this rich quality, as you will note when you listen to this record. Both selections are quite beautiful, and the reproduction is highly satisfactory.

CHORAL

Mozart: Requiem Mass (K626). Choral Society of the University of Pennsylvania and The Philadelphia Orchestra conducted by Harl McDonald. 6–12″ discs (V-15873 to V-15878) in album. Victor Set M-649. $12.

A great deal of controversy raged at one time as to the authenticity of the last portion of this *Requiem*, but manuscripts and letters established the fact and gave credit to a former student of Mozart, Sussmayer by name, for completion of this tremendous work. This is the last work from the hand of Mozart and collectors everywhere will be pleased, we are sure, to have it made available.

The music contained in most of the parts is, beyond doubt, very beautiful, *e. g.*, the *Lacrymosa* and the *Hostias*. The choral group under Harl McDonald sings with definite vigor and freshness, but at times with too much force. The soloists, who are above the average, carry out their parts adequately. We regret to notice that the reduced orchestra gives the performance a lack of balance in many places. We remember a pressing of this work, several years ago, under the Christschall label, a former Austrian firm, and since it has been discontinued, a present comparison is difficult. However, the mechanical advance made in reproduction presupposes a highly superior recording. A long-felt need in recorded literature has been filled with the addition of this great work.

Foster—arr. Soderstrom: **I Dream of Jeanie With the Light Brown Hair.** One side, and **Dickenson: Music When Soft Voices Die.** The Wennerberg Chorus of the Augustana Choir conducted by Henry Veld. 1–10″ disc (V-2046). $1.50.

Bull—arr. Gilbert: **Saeterjentens Söndag** (The Herd Girl's Sunday) (In English). One side, and **Soderberg**—arr. Lundholm: **Fagelns Visa** (Old Swedish Folk Song) (In Swedish). The Jenny Lind Chorus of the Augustana Choir conducted by Henry Veld. 1–10″ disc (V-2052). $1.50.

We have not been too enthusiastic about the recent recordings of the Augustana Choir as a whole, and we are even less enthusiastic about these recordings of the male and female sections separately. The present discs remind us of fairly good high school glee clubs, and we feel $1.50 for such 10-inch records is a very steep price.

Abt: Ave Maria. One side, and **Schubert: Sanctus and Introit** (Both from "Mass for Men's Voices"). The Hamilton College Choir directed by Prof. Paul A. Fancher. 1–10″ disc (R-1864). 75¢.

Were You There? (Traditional Negro Spiritual). One side, and **Song of Bohemia** (Czechoslovakian Folk Song). The Hamilton College Choir directed by Prof. Paul A. Fancher. 1–10″ disc (R-1863). 75¢.

On these discs we have a choir of which any college in the country might very justly be proud. Sons of Hamilton will doubtless be particularly interested in these records, and others who find male choral recordings to their liking should investigate them. The reproduction, while not of the best, is quite satisfactory. The record surfaces are very smooth and free from ticks.

OPERA

Reyer: Sigurd—Salut, splendeur du jour (Act II). One side, and **Reyer: Sigurd**—O palais radieux (Act IV). (Both sung in French.) Majorie Lawrence (soprano) accompanied by Pasdeloup Orchestra, Paris, conducted by Piero Coppola. 1–12″ disc (V-15892). $2.

These recordings were made a number of years ago and are certainly not up to present-day standards. However, the selections from this obscure opera are quite interesting, and as there is a persistent demand for records by Miss Lawrence, it is very possible that this disc will enjoy some demand.

Verdi: Rigoletto—Questa o quella (Act I). One side, and **Verdi: Rigoletto**—La donne è mobile (Act III). Nino Martini (tenor) with orchestra accompaniment conducted by Howard Barlow. 1–10″ disc (C-17191D). $1.

The very popular Nino Martini turns out sparkling performances of these well-known arias, and Columbia has reproduced them most faithfully.

VIOLIN

Ravel—arr. Garban: **Kaddish** (Prayer for the Dead from "Chants Hebraiques"). Yehudi Menuhin (violin) with piano accompaniment by Marcel Gazelle. One side, and **Bloch: Abodah** (God's Worship). Same with piano accompaniment by Hendrik Endt. 1–12" disc (V-15887). $2.

Soulful music played in a manner that should reach the heart of any listener. One does not have to be of the Jewish faith to appreciate it. Menuhin gives performances that seem just about perfect to us. We cannot recommend this disc too highly.

VIOLONCELLO

Schumann: Fantasiestücke, Op. 73. Gregor Piatigorsky (violoncello) with piano accompaniment by Ivor Newton. 1–12" disc (C-69836D). $1.50.

On this disc will be found a most satisfactory violoncello recording. Many violoncello records seem pretty dull to us, but not this one. Schumann wrote this work for pianoforte and clarinet, but made the note that either the violin or the present instrument might be substituted for the woodwind. It is generally heard today as it is here recorded. Piatigorsky, one of the greatest living violoncellists, gives a performance that we doubt could be bettered. To listen to this record is pure delight from the first note to the last. If you are fond of fine violoncello records, don't miss hearing this one. Reproduction—superb.

PIANO

Schumann: Symphonic Etudes, Op. 13. Edward Kilenyi (piano). 2–12" discs (C-69820D and C-69821D) in album. Columbia Set X-162. $3.50.

Originally *Etudes en forme de variations*, this work became known as *Symphonic Etudes*, probably because of the heroic scope of the final variation. It is a work that has long been a favorite with pianists and we have had earlier recordings by Alfred Cortot and Percy Grainger. However, they sound pretty unrealistic when compared with Kilenyi's modern recording.

Rossi: Toccata in G major (Transcribed for organ by Alceo Toni). One side, and **Pasquini: Toccata sur le jeu du Coucou** (Revised by Felice Boghen). Nino Rossi (piano). 1–12" disc (V-15893). $2.

Two 17th century Italian composers are represented on this disc, Michael Angelo Rossi (1620-1660) and Bernardo Pasquini (1637-1710). We rather feel that both of these selections are better suited to the harpsichord, but as Nino Rossi makes them quite attractive on the piano, and as we know of no other available recordings of them, we suppose we will have to be satisfied with the present disc.

Scriabin: Sonata No. 4 in F sharp major, Op. 30. Katherine Ruth Heyman (piano). 1–12" disc (FRM-20). $1.50.

Scriabin: Sonata No. 5, Op. 53. Three sides, and **Scriabin: Prelude in F sharp major, Op. 37, No. 2,** and **Etude in F sharp minor, Op. 18, No. 2.** Katherine Ruth Heyman (piano). 2–12" discs (FRM-26 and FRM-27). $1.50 each. (Two-pocket album available with these records at 50¢ extra.)

Little of the work of Scriabin is available on records and so these three discs are particularly welcome. As we know, this Russian composer was largely influenced by his search for spiritual revelation, and in the present works, especially the sonatas, it would seem that he is groping for the truth in a theosophy not unlike oriental mysticism. It is all very strange, but if one will place himself in the proper mood, quite alluring. Miss Heyman gives most sympathetic and, to us, all-revealing performances. If you would care to come under the spell of Scriabin, we know of no better way than to spend a quiet hour with these discs. They are most faithfully recorded.

Piano Music of the Twentieth Century. Jesús Mária Sanróma (piano). 2–10" and 2–12" discs (V-2044 and V-2045, V-15861 and V-15862) in album. Victor Set M-646. $7.

Debussy: Nocturne in D flat. 1–10" disc (V-2044).

Prokofieff: Visions Fugitives, Op. 22. Nos. 10, 18, 11, 17 and 15. 1–10" disc (V-2045).

Copland: Scherzo Humoristique. One side, and *Respighi: Notturno.* 1–12" disc (V-15861).

Krenek: Little Suite, Op. 13a. Nos. 1 to 6. One side, and *Schönberg: Six Little Piano Pieces, Op. 19.* 1–12" disc (V-15862).

There is an interesting and unintentional similarity in the above compositions, in that they are all very early works of the composers. As the notes aptly put it . . . "they might be compared with the sketches a painter makes for larger pictures." The Debussy is of the "Clair de Lune" period . . . typically impressionistic and important because of its influence on other composers of that time. The Prokofieff pieces are new to records and reflect the satirical and brittle sardonicism for which he is noted. The Copland *Scherzo* is a sly story cast in rhythmic sonorities. The *Notturno* of Respighi is the most melodic of the group, while Krenek, with tongue in cheek, labels his selections after Bach and though following the patterns, insinuates Viennese waltz tempos with ironic satire. The early Schönberg is as enigmatic and intellectual as some of his latest works. The recording is excellent and we wish to congratulate Mr. Sanróma upon achieving such brilliance and understanding in his first complete album appearance.

Gershwin: Rhapsody in Blue. Clifford Herzer and Jascha Zayde (pianos). 2–10″ discs (R-1861 and R-1862). 75¢ each. (Two-pocket album available with these records at 50¢ additional.)

Of course, any number of recordings are available of Gershwin's *Rhapsody in Blue*, perhaps no more are needed. However, we found this pair of moderately priced little discs quite interesting. As Herzer and Zayde use good taste in their two-piano arrangement, Gershwin admirers cannot take offense, and in fact, we rather believe that many of them will have nothing but praise for these records. They are very satisfactorily recorded.

Milhaud: Scaramouche (Suite for Two Pianos). Bartlett and Robertson (pianos). 1–12″ disc (C-69835D). $1.50.

Here is about as sparkling a work for two pianos as we have heard in a long, long time. It is chock full of humor, and cannot help raising one's spirits. It is definitely "South of the Border," Milhaud having written it upon his return from a trip to Brazil. If you feel that you would like a little music free from care, turn to this exciting disc. Bartlett and Robertson do a perfectly splendid job, and it is brilliantly recorded.

CONCERTO

Williams: Concerto in D minor for violin and string orchestra. Frederick Grinke (violin) with the Boyd Neel String Orchestra conducted by Boyd Neel. 2–12″ discs (D-X248 and D-X249). $2 each. (Two-pocket album available with these records at 50¢ additional.)

Vaughan Williams' present work was originally known as *Concerto Accademico* and dates from 1925. It has been performed numerous times in England, but will very likely be new to most of our readers in this country. It is not a work that one can get acquainted with easily. We offer this as a warning to the uninitiated. We played these discs through several times, and while we got much more from the second and third playings, we do not feel that we drew all of its worth by any means. It does not seem to us a work of great value, but it has several interesting passages that will be attractive to those music lovers who like to study present-day compositions.

Frederick Grinke gives a very even and careful performance, and he is adequately supported by the Boyd Neel String Orchestra. The reproduction is highly satisfactory.

ORGAN

Bach: The Little Organ Book (Orgelbuchlein) (The Church Year in Music—Volume I—Selections Nos. 17 to 32). E. Power Biggs (organ). 3–12″ discs (V-15888 to V-15890) in album. Victor Set M-652. $6.50.

This is the first volume, we are told, of a series which will present *The Little Organ Book* in its entirety. The completion of these releases will no doubt make musical and recording history. "The Orgelbuchlein," writes Schweitzer, "is the lexicon of Bach's musical speech." This statement is sustained by the fact that we know how important the chorale was in the Lutheran Church service. This happens to be one of the first compilations by Bach in this form, and the underlying inspiration and mastery of the chorale is manifest in every selection. The hymns follow in order of the church's seasons and festivals but are here rearranged to fit the season when each volume will be issued. Here are the titles included in this volume.

NEW YEAR'S DAY—

No. 17—"In Thee is gladness, In Thee is joy"

FEAST OF THE PURIFICATION—

No. 18—"In peace and joy I now depart"
No. 19—"Lord God, now open wide Thy Heaven"

PASSIONTIDE—

No. 20—"O Lamb of God, pure, spotless"
No. 21—"Lamb of God, our Saviour"
No. 22—"See the Lord of life and light"
No. 23—"When on the Cross the Saviour hung"
No. 24—"O man, bewail thy grievous fall"
No. 25—"To Thee, Lord Jesus, thanks we give"
No. 26—"O help me, Lord, to praise thee"

EASTER—

No. 27—"In Death's strong grasp the Saviour lay"
No. 28—"Jesus Christ, our Lord Redeemer"
No. 29—"Christ is arisen"
No. 30—"The Blessed Christ is risen today"
No. 31—"On earth had dawned this day of days"

THE ASCENSION—

No. 32—"Today God's only gotten Son"

Since his appearance on the Victor lists Mr. Biggs has established himself as an artist of fine interpretive powers, and with this recording adds another wreath to his many laurels. The reproduction is realistically fine.

The first letters in the record number indicate the manufacturer: B–Brunswick, BP–Brunswick-Polydor, C–Columbia, D–Decca, FRM–Friends of Recorded Music, GT–Gamut, IRA–Iragen, MU–Musicraft, O–Odeon, PA–Parlophone, PAT–Pathé, PD–Polydor, R–Royale, SL–Shirmer's Library, T–Telefunken, TE–Technichord, TM–Timely, and V–Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

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"The World's Record Shop"

10TH & WALNUT STREETS - - - - PHILADELPHIA, PA., U. S. A.

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FOUR mighty interesting little albums have just been released by Decca illustrating the many and various instruments that go to make up a modern symphony orchestra. Volume I covers the String Family (violin, viola, violoncello, harp, double bass, and string ensemble). Decca Set No. 90. Price $3.50. Volume II covers the Woodwind Family (flute, clarinet, oboe, English horn, bassoon, and bass clarinet). Decca Set No. 91. Price $3.50. Volume III covers the Brass Family (trumpet, trombone, French horn, tuba, and brass ensemble). Decca Set No. 92. Price $2.75. Volume IV covers the Percussion Family (bells, celesta, xylophone, tambourine, timpani, cymbals and a number of other less important instruments). Decca Set No. 93. Price $2.75. Volumes I and II each contain 4 10-inch discs, and Volumes III and IV each contain 3 10-inch discs. With each album there is included a very nicely gotten up 16-page booklet containing an essay on the symphony orchestra, a full description of each instrument illustrated in the particular album, and informative notes upon the musical selections that have been chosen to illustrate each instrument. Pictures of the various instruments will be found on the outside cover of each album, and on the inside cover will be found a diagram showing a typical seating arrangement of a symphony orchestra and illustrations showing performers playing the various instruments. In short, anyone, after reading the booklets, looking at the numerous pictures, and listening to these records, should have a very good idea of the modern symphony orchestra.

Music clubs and schools everywhere should go for these albums in a big way; they are certainly nicely and carefully gotten up, and surely inexpensive. Decca deserves to be warmly congratulated upon doing such a successful job, every detail that would make these albums useful and attractive seems to have been thought of. The choice of musical selections used to illustrate the various instruments is excellent. Doubtless many persons will play these discs purely for enjoyment, not thinking of their original purpose. Just in passing, we might mention that the Percussion Album contains excellent records for testing a high-fidelity phonograph. If your instrument will bring out the bass drum and the tinkle of the metal wafers on the tambourine, you may rest assured that it is capable of properly reproducing practically any recording you may wish to play on it. These albums may, of course, be purchased separately.

* * *

When we open a batch of new records we never know what we are going to find. This month the Victor batch contained six 12-inch discs by Professor A. F. Seward, the famous astrologer who is known to many visitors of Atlantic City, where he has held forth for many years. We understand that Professor Seward also has a studio in Chicago. On the twelve sides of these discs the Professor states the characteristics of persons born under each of the twelve signs of the Zodiac. If you are not interested in the whole group, just give your dealer the month and day of your birth and he will give you the proper record. We were born under Libra (The Scales), September 23rd to October 23, and from what the Professor told us we should be very well balanced. We quite agree with him, but we hardly believe that our wife does—just another instance of the misunderstood man. These records are available separately at $1 each, or the set of six in a plain album at $6.50. If your local dealer cannot supply them, orders addressed to the publishers of this bulletin will

be promptly filled. In ordering individual discs be sure to give the month and day of birth of the person for whom the record is intended.

* * *

A few copies of a record of great historical importance have just reached us. It is the speech of H. M. King George VI broadcasted from Buckingham Palace at the outbreak of World War II on September 3, 1939. The recording has been most carefully done by H. M. V. The record number is V-RB8969. Price $1.35.

* * *

Recently we came across a group of particularly fine organ recordings of popular classics played by Don Baker on the famous Paramount Theatre Organ, New York. As some of the selections are quite short, you will find as many as four pieces on one record, two on each side. In such cases, a wide groove indicates where the next selection starts so that any piece may be played at will. All of the recordings are on 12-inch discs and are modestly priced at $1 each. So many persons enjoy music of this character that we thought it well to publish a list of these fine records.

Wiener Blut (Strauss)
Tales From The Vienna Woods (Strauss) G-1201

Traumerei (Schumann) — **Melody in F** (Rubenstein)
Chanson Triste (Tschaikowsky) G-1202

Kammenoi-Ostrow (Rubenstein)
Romance (Rubenstein) — **Songs My Mother Taught Me** (Dvorák) G-1203

Largo, New World Symphony (Dvorák)
Andante Cantabile (Tschaikowsky) G-1204

Notturno (Grieg)
Babillage (Gillet)
Scarf Dance (Chaminade)
In The Mill (Gillet) G-1205

Dragon Fly Mazurka (Jos. Strauss)
Warum (Schumann)
The Swan (Saint-Saëns)
March Of The Dwarfs (Grieg) G-1206

Calm As The Night (Bohm)
Wiegenlied (Brahms)
Under The Leaves (Thome)
Spring Song (Mendelssohn) G-1207

Blue Danube Waltz (Strauss)
Southern Roses (Strauss) G-1208

Rug Blas Overture (Mendelssohn)
Raymond Overture (Thomas) G-1209

Drink To Me Only With Thine Eyes
Londonderry Air
Last Rose of Summer (Moore) G-1210

Schubert Serenade (Schubert)
Last Rose of Summer
Love's Old Sweet Song (Binghams-Molloy)
In The Gloaming (Harrison) G-1211

Ciri-Biri-Bin (Pestalozza)
Santa Lucia (Denza)
Cielito Lindo (Ponce)
La Golondrina (Serrandell) G-1212

Minuet (Bocherini)
Stephanie Gavotte (Czibulka)
Amaryllis Gavotte (Gnys)
Chanson Bohemienne (Boldi) G-1213

Toreador er Andalouse (Rubenstein)
Poem (Fibich)
Turkish March (Beethoven)
Marche Militaire (Schubert) G-1214

Cortege du Serdare (Ippolitow-Ivanow)
Military Polonaise (Chopin) G-1215

Funeral March of a Marionette (Gounod)
Minute Waltz (Chopin)
Humoresque (Dvorák)
Brahms' Waltz (Brahms) G-1216

Barcarolle (Offenbach)
Salut D'Amour (Elgar)
Berceuse (Godard)
Berceuse (Jarnefelt) G-1217

Cavatina (Raff)
Open Thy Blue Eyes (Massenet)
Erotik (Grieg) G-1218

ORCHESTRA

Sibelius: The Sibelius Society, Vol. VI. The London Philharmonic Orchestra conducted by Sir Thomas Beecham. 7–12" discs (V-12614 to V-12620) in album. Victor Set M-658. $10.50.

En Saga, Op. 9. (Tone Poem)
In Memoriam, Op. 59.
The Bard, Op. 64.
"Pelleas et Melisande" Suite, Op. 46.
Valse Triste, Op. 44 — *Incidental Music* (from "Kuolema").
The Tempest, Op. 109a—Incidental Music.

The release of the above group of compositions will be heralded by all music lovers and collectors alike. Here we have several works by the musical giant of the north which fill out some of the necessary gaps in the recorded literature of this great

composer. As we listen to each selection we hear echos of the works to come, *e. g.*, in the lovely *Pelleas* suite we notice a cadence which is identical with one of the main subjects of the *Second* symphony. Many of the early works of Sibelius have been slighted, shall we say, in favor of the symphonies, which may be justified in view of their tremendous scope and depth. Nevertheless, listening to these earlier works gives one a greater sense of appreciation in the development of this genius.

The *En Saga* has been recorded before as has the *Valse Triste*, many times, so the remaining selections are truly "firsts" for the record library. The *In Memoriam* is a beautiful eulogy which can be interpreted as a dirge for the tragic Finland of today. *The Bard* reveals a narrator of departed spirits, while *Pelleas et Melisande* has a decided original beauty of its own as compared with the Gallic impressionism of Debussy.

Our heartfelt gratitude to Sir Thomas and the London Philharmonic for a remarkable performance and interpretation of such beautiful music. The recording leaves nothing to be desired and an excellent brochure by Cecil Gray rounds out an outstanding release.

Beethoven: Leonore Overture, No. 1, C major, Op. 138. The B. B. C. Symphony Orchestra, conducted by Arturo Toscanini. 1–12" disc. (V-15945.) $2.

A fine recording of the Leonore No. 1 has been needed for years—the only one remaining in the American catalogues is the one by the Concertgebouw Orchestra under Mengelberg's direction, which is a very early electrical recording. Toscanini gives a most excellent performance and the English recorders have done their job exceedingly well. Here is a disc that one may buy without hearing it first.

Handel: Alcina Suite. Orchestra de la Société des Concerts du Conservatorie, Paris, conducted by Felix Weingartner. 2–12" discs (C-69857D and C-69858D) in album. Columbia Set X-164. $3.50.

This charming version of the music from a long-forgotten opera by Handel has been recorded before, in part, by Mengelberg and the New York Philharmonic. That pressing is definitely dated and since Weingartner has added the *Dream Music* of this work to his rendition, a notable and refreshing addition to the collector's library is here made possible. The score is serenely beautiful and we regret that it has not occupied more space on concert programs. Hearing these lovely melodies is like unearthing a newly found treasure, and Weingartner gives it a dignified and eloquent interpretation. That high quality which pervades his readings of Beethoven and Brahms is maintained in these discs, while the reproduction is especially fine.

Schumann: Symphony No. 1 in B flat major, Op. 38 ("Spring" Symphony). Boston Symphony Orchestra conducted by Serge Koussevitzky. 4–12" discs (V-15895 to V-15898) in album. Victor Set M-655. $8.

Schumann: Symphony No. 4 in D minor, Op. 120. London Symphony Orchestra conducted by Bruno Walter. 3–12" discs (V-DB3793 to V-DB3795). $2.50 each. (Three-pocket album available at 50c extra.)

These two symphonies of Robert Schumann, written and performed 100 years ago, along with a third (which was published as his 2nd symphony) were received politely, but unenthusiastically by musicians and scholars of that time. The length and complexity of such a musical form bewildered the restless, extravagantly emotional romanticists, they claimed. True, Schumann's symphonies are not as widely accepted as his other works, but we, in 1940, are much better equipped to be sympathetic towards "eccentric irrelevancies" and "incoherence" than were his contemporaries.

Neither of these symphonies is making its initial entry into recorded music. The *B flat* supplants a set made ten years ago by Frederick Stock and the Chicago Symphony, while the *4th* is merely an alternate for the excellent performance issued several years ago by Eugene Ormandy and the Minneapolis Symphony.

The timely "Spring" symphony can certainly be described as a joyous one, a happy tribute to its nickname. Dr. Koussevitsky seems almost to have taken advantage of the restless character of the work, and presents it here with a spirit that almost justifies its faults. With the exception of a poorly executed horn passage near the close of the *Larghetto*, the orchestra gives an excellent performance, and under Dr. Koussevitsky's baton, saves the last movement from being what it can easily be, a frivolous anti-climax.

The D minor, though more lacking in coherence and logical exposition, has some great moments, the second and third movements of which are especially lovely. This imported set suffers somewhat from over-recorded bass, and unless you are a Bruno Walter addict, you will probably find few other differences from the domestic set by Ormandy mentioned above.

Stravinsky: Baiser de la Fée — Pas de Deux. London Philharmonic Orchestra, conducted by Antal Dorati. 1–12" disc (C-69840D). $1.50.

In 1928, upon the thirty-fifth anniversary of the death of Tchaikovsky, Stravinsky wrote this ballet for the great dancer, Ida Rubinstein, using several Tchaikovsky tunes as a basis. The result was a long stretch from his popular *Petrouchka* and *Fire Bird;* however, it is pleasing enough in its mild way. It has been very excellently recorded.

Schubert: Symphony No. 7 in C major. Chicago Symphony Orchestra conducted by Frederick Stock. 6–12″ discs (C-11190D to C11195DS) in album. Columbia Set M-403. $11.

We have an idea that Columbia is in the process of refurbishing its lists of Masterworks and the issuance of this album, close upon the *Pastoral* and *Scheherazade*, lends strength to that thought. The above recording replaces the one made by Sir Hamilton Harty and the Halle orchestra, a pressing that has the vintage of a decade. It also follows in time a recent performance by Bruno Walter and the London Symphony, for Victor. The "heavenly length," as this work has often been called, is a prime favorite of concert lists and justly so, with its unending flow of golden melody.

It has been our pleasure to hear Bruno Walter conduct this opus many times and the depth of feeling and poetic insight he attains in his interpretation is manifest in his recorded version. However, we can truthfully state that Dr. Stock brings to his reading a keen and profound understanding, and projects the score with sincerity and great vitality. A stepping up of the tempo allows the work to be inscribed on eleven sides, whereas the Walter performance is on twelve. The recording is superb and the high acclaim which attended the Chicago premiere in the *Nutcracker Suite* is justified as the engineers have captured the faintest vibration to perfection.

Sowerby: Comes Autumn Time (a program overture for orchestra). Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. 1–10″ disc (V-2058). $1.50.

Vardell: Joe Clark Steps Out (Carolina Mountain folk tune). One side, and **Still: Scherzo** (from Afro-American Symphony). Eastman-Rochester Symphony Orchestra, conducted by Howard Hanson. 1–10″ disc (V-2059). $1.50.

Dr. Hanson presents with his Eastman-Rochester Symphony three lovely little works by Americans. Of particular charm is *Comes Autumn Time* by the Chicago composer, Leo Sowerby, which had an early performance by the New York Symphony in 1918. Mr. Sowerby calls himself a musical Dr. Jekyll and Mr. Hyde, for he has written both church music and some "classical" jazz for Paul Whiteman's orchestra. We believe that most persons will find the present "program overture for orchestra" quite pleasing. Dr. Hanson has had a keen sympathy for Sowerby's music ever since they were fellow students at the American Academy at Rome. The other two short pieces, one by the Negro composer, William Grant Still, and the other by the gifted young American, Charles G. Vardell, Jr., are more lively in character and definitely stem from our Southland. We Americans need not apologize for any of this music; our only regret might be that not nearly enough persons have ever heard it. These splendidly recorded discs should do a great deal to further its celebrity.

Liszt—arr. Busoni: **Rapsodie Espagnole.** The Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. (Solo piano—Egon Petri.) 2–12″ discs (C-11202D and C-11203D) in album. Columbia Set X-163. $4.50.

Here is, as far as research can show, a first recording of this spectacular work—a brilliant and sensational piece which was composed in the writer's second and most prolific period. It was inspired during a trip to Spain in 1845 and like his Hungarian rhapsodies, he garnered many of the folk tunes and rhythms of the Spanish provinces to effect a colorful composition. Distinctly a showpiece and written with great bravura, Liszt has not allowed the Spanish idioms to obscure his virtuostic writing.

The arrangement for orchestra and piano by Busoni, we are sure, would have met with the master's approval, had he been alive to hear its first performance. The brilliant collaboration of Petri and Mitropoulos, both of whom were pupils of Busoni, bring emphatic authenticity to the work. The orchestral texture of the composition is ideally suited to the conductor's temperament, and he gives a dynamic assurance to the soloist's efforts. Mr. Petri plays with great inspiration and faultless technique, and rarely have we heard piano tone recorded with such amazing fidelity.

La Rocca—arr. McBride: **Tiger Rag.** One side, and **Coffey: Virginia Reel.** Boston "Pops" Orchestra, conducted by Arthur Fiedler. 1–10″ disc (V-4466). $1.

Mr. Fiedler's rendition of Robert McBride's arrangement of the famous *Tiger Rag* sounds like a dog fight to us—Messrs. Fiedler and McBride are unquestionably fine musicians but "hot jazz" is certainly not their forte. The *Virginia Reel* is mildly interesting but not enough so to make up for the blank on the other side.

CONCERTO

Mozart: Concerto No. 14 in E flat major (K449). Rudolf Serkin (piano) accompanied by The Adolf Busch Chamber Players conducted by Adolf Busch. 3–12″ discs (V-15912 to V-15914) in album. Victor Set M-657. $6.50.

Here is one of the most unusual works of Mozart. Out of the twenty-five piano concerti written by Mozart, a number are lightly scored, calling for string accompaniment only, and fall more nearly into the chamber music class. This concerto is one of these, but unlike the others, and unlike most of Mozart's work, for that matter, it tends occasionally towards a thoughtful contemplation bordering on melancholy. Partly because the gayer, more familiar Mozart dominates, and partly because the medium for this unusual mood is through melodies of exquisite delicacy, this concerto is anything but depressing. On the contrary, the touches of melancholy tend to give strength and body that might otherwise have been lacking in a work so lightly scored.

The intelligent musicianship of the performers is already well established on records, and the advantages of the long association between The Busch Chamber Players and Mr. Serkin is well displayed in this recording. A thoughtful performance of an unusual Mozart.

Soler: Concerto in G Major for harpsichord and organ. Ruggero Gerlin (harpsichord) and Noelie Pierront (organ). 1–12″ disc (C-69842D). $1.50.

An unusual record for those who are interested in the music of another day. Father Antonio Soler, an 18th century Spanish composer, is remembered for his chamber music, which in many instances featured the harpsichord. He was a disciple of Scarlatti, which might easily be guessed by listening to the present disc. We found this record highly pleasing and do not hesitate to recommend it. This interesting selection has been beautifully played and splendidly recorded.

CHAMBER MUSIC

Hindemith: Der Schwanendreher. Paul Hindemith (viola) accompanied by Arthur Fiedler's Sinfonietta. 3–12″ discs (V-15922 to V-15924) in album. Victor Set M-659. $6.50.

One of the most productive composers in the modern field is Paul Hindemith. Of the many writers today, his music is sought after and receives a quick hearing. This, no doubt, is because of a well established reputation and the high regard in which he is held by conductors and musicians. His work at first will likely seem incomprehensible to the average listener, giving one the impression of mathematically designed music. "The composer these days should never write unless he is acquainted with the demand for his work," writes Hindemith, ". . . the times for consistent composing for one's own satisfaction are probably gone forever." After listening to the above concerto, we wonder whether the composer may not be contradicting himself.

The composition at hand is based upon German and Tyrolean folk songs and the rhapsodic variations are conceived in intricate patterns and are rather difficult to follow at first. There are several "lapses" of absolute melody which seem to offset some of the abstruseness of the entire work. The writing shows a clever use of the orchestra and the Sinfonietta under Arthur Fiedler distinguishes itself in this recording, while the composer brings authority and fine performance to the solo part. The reproduction is excellent.

J. C. Bach: Sonata in G major, Op. 16, No. 2. Verne Q. Powell (flute) and Claude Jean Chiasson (harpsichord). 1–12″ disc (TE-1538). $1.50.

A jolly bit of music from the pen of the youngest son of the great Johann Sebastian—skillfully played and splendidly recorded. Of particular interest to students of the flute, and those persons who are interested in music of the 18th century.

Hindemith: Sonata No. 3 for Viola and Piano (1939). Paul Hindemith (viola) and Jesús María Sanromá (piano). 4–10″ discs (V-1987 to V-1990S) in album. Victor Set M-572. $5.75.

Here is a new work fresh from the pen of one of the world's greatest living composers. Most musicians will probably be introduced to this opus through the medium of these records, and what finer introduction could they have than to have the composer himself play his new sonata for them? Mr. Hindemith composed this work during his visit to America this year (1939), and recorded it shortly after it was completed. It is a profound work of great breadth and its solemn impassioned contents are worthy of deep study—not a composition to be appreciated at a single hearing. It is most faithfully recorded.

Halvorsen: Passacaglia on a Theme by Handel. (From Handel's Harpsichord Suite No. 7 in G minor.) Eddy Brown and Milton Katims (violinists). 1–10″ disc (R-1840). 75¢.

We seem to remember a Columbia recording of this work which has long since disappeared from its catalogue, and so this rather good recording by Eddy Brown and Milton Katims is quite welcome. This arrangement of Handel's *Passacaglia* is doubtless one of the best works of the Norwegian composer, Johan Halvorsen (1864-). We found this disc most enjoyable, and we bespeak for it, at least, a hearing. The reproduction is satisfactory.

Stoessel: Suite Antique. Eddy Brown and Albert Stoessel (violins) accompanied by Sinfonietta conducted by Edgar Schenkman. Five sides, and **Stoessel: Crinoline** (Minuet). Sinfonietta conducted by Albert Stoessel. 3–10″ discs (R-1854 to R-1856) in album. Royale Set No. 28. $2.75.

One might term this work 18th century salon music in the Albert Stoessel manner. It seems to us that it is rather more Stoessel than 18th century; however, it is pleasing enough to listen to, and as it has been nicely played and satisfactorily recorded, it makes very acceptable dinner music.

Paganini: Grand Quartet in E major. York String Quartet. 3–12″ discs (R-586 to R-588) in album. Royale Set No. 27. $3.50.

As we listen to this work, it is easy to realize that it was composed by a violin virtuoso, for it is hardly a string quartet as we usually conceive one. It is rather a composition for solo violin with string accompaniment. However, it is very pleasing to listen to, and from the pure enjoyment angle it should prove popular with a large number of music lovers. It is very well played by the York String Quartet; the players take the work at its face value and proceed to play for the listeners' pleasure, and we rather feel that the performers are enjoying it, too. The reproduction is satisfactory, but not the best that we have heard by any means.

Dvorák: Sextet in A major, Op. 48. The Budapest String Quartet. 4–12″ discs (V-15933 to V-15936) in album. Victor Set M-661. $8.

Dvorák, imbued with a strong nationalistic spirit and inspired by Smetana's success as a Slavonic composer, spent the last half of his life as a champion of Bohemian music. He made this decision in his thirty-seventh year, the year in which this sextet was composed. All of his works from that time on show a marked enthusiasm for quaint native folksongs and rhythms, and the present sextet is no exception. The symmetry and elegance of this, and other works composed at this time, marks this period as the most expressive in Dvorák's career.

As for the artists, who have wisely chosen to perform this previously unrecorded sextet, all that we have said before of the merits of the Budapest String Quartet can be again summed up in the conclusion that it stands as one of the finest, if not the finest, chamber group in the world today. Reproduction is excellent.

Molarsky: Quintet for String Quartet and Voice. Delmar Molarsky (baritone) accompanied by Cambourakis String Quartet. 2–12″ discs (TM-2003 and TM-2004) in album. Timely Set No. 10-S. $3.50.

Energetic Timely plans to bring out a series of recordings of compositions by little known American composers. In its announcement, Timely states that the Federal Music Project brought hundreds of such works to the attention of the musical public through concerts and broadcasts, but points out that they were usually given but one performance, and as really profound music cannot be appreciated at a single hearing, practically all of them have now been forgotten. Timely thinks, and quite correctly, too, that it is much better to introduce these works by means of recordings that may be heard again and again.

The first venture in this series is a very fine recording of the *Quintet for String Quartet and Voice* by the American baritone and composer, Delmar Molarsky. Mr. Molarsky supplies the voice which is the fifth part of the Quintet. In fact, one might say that this is pretty much a Molarsky recording, for in addition to supplying the voice, Mr. Molarsky also uses his own poem, and, of course, has composed the music. He is ably assisted by the Cambourakis String Quartet.

This highly impressionistic poem and music is based upon the theme—"How strange, I can't remember why I've come into this forest." Its unusual harmonies, all in sombre tones, occasionally suggest Debussy, but are largely original. In fact, the thing that attracted us to this work was that it was quite different from anything that we had heard before. We can't say that we like it, but at least it is unusual. Also, we are very anxious to hear it again after a little lapse of time. This may indicate that it has more to it than is at first discernible.

Smetana: Quartet No. 1 in E minor ("From My Life"). Seven sides, and **Tschaikovsky: Scherzo from Quartet No. 3 in E flat minor, Op. 30.** Curtis String Quartet. 4–12″ discs (C-69849D to C-69852D) in album. Columbia Set M-405. $6.

An up-to-date recording of this fine work has been needed for a long time, and we are happy to note that the distinguished American Curtis Quartet has been happily chosen for the task. We have nothing but praise for its superb playing and for the excellence of Columbia's recording.

We feel sure that everyone will gain much more enjoyment from this work if he knows something of the plan of it. Smetana has described it in some detail and from his notes we quote the following:

"As to the style of my quartet, I am not in the least vexed if it does not please, since it stands quite apart from the accepted quartet style. With me the form of each work is the outcome of the subject. And thus it is that this quartet has made its own form. I wanted to paint, in sounds, the course of my life. . . .

"The first movement depicts my early love of art and native folk music, my romantic tendency and unsatisfied yearnings. There is also a warning of future misfortune. . . . The Polka (second movement) recalls memories of my gay youth, when I used to write dance music and gave it away right and left. . . . The slow movement recalls the bliss of my first love for a girl who afterwards became my wife. . . . The joy of the last movement is the result of the discovery of how to treat the Bohemian national elements in music. The coda brings an interruption of the catastrophe, the beginning of my deafness, a glimpse into the melancholy future. A persistent high note is heard which was the first symptom of my trouble. There is a ray of hope, an improvement, at the remembrance of all that was promised by my early career, at the same time a sense of madness."

Beethoven: Sonata No. 5 in F major, Op. 24. ("Spring.") Jeno Lener (violin) with piano accompaniment by Louis Kentner. 3–12″ discs (C-69843D to C-69845D) in album. Columbia Set M-404. $5.

Seven or eight years ago a fine recording of this work by Adolf Busch and Rudolf Serkin was made available and it has held a prominent place in our library through all these years. We have become very much attached to it and it is hard for us to admit that the present version is more desirable. Jeno Lener, of the world-famous Lener String Quartet, is unquestionably an artist of the top rank, and the concert pianist, Louis Kentner, is a most skillful artist. They make a great team, and given the advantage of modern recording, we suppose that most persons will select the present set. However, just as a little favor to us, listen to a record or two from the earlier album before you make your final choice.

OPERA

R. Strauss: Daphne—Excerpts. Margarete Teschemacher (soprano) and Torsten Ralf (tenor) accompanied by the Saxon State Orchestra conducted by Karl Bohm. (Sung in German). 2–12″ discs (V-15931 and V-15932) in album. Victor Set M-660. $4.50.

The premiere of the above opera took place as recent as October, 1938, therefore it is interesting to note what is probably the most recent product of Richard Strauss. After several hearings we are inclined to disagree with Herr Strauss when he says: ". . . I often jot down a melody and tuck it away for a year. Then when I take it up again I find that, quite unconsciously, the imagination has been at work on it." If such is the case, perhaps a little longer period of storage might have ripened these musical ideas into a more mellow fruit. As a novelty, this myth in music is somewhat arresting, but it does not have the flow and the glowing beauty of *Der Rosenkavalier, Salome* or *Elektra;* neither does his score gleam with that Straussian vitality we have come to know in the symphonic poems. The soloists, who are of the original cast, will be remembered for their fine performances in the *Meistersinger* set, give a genuine interpretation with excellent voices. The score is dedicated to the conductor of this performance, and the composer's approval must be quite evident. The recording is fine.

Verdi: La Traviata—Pariga, o cara, noi lasceremo (Act III). One side, and **Verdi: La Traviata**—Un di felice eterea (Act I). Beniamino Gigli (tenor) and Maria Caniglia (soprano) with orchestra accompaniment conducted by Lawrence Collingwood. 1–12″ disc (V-DB3811) $2.50.

Vocally this record is very fine—Gigli is in excellent voice (in our opinion he is still the greatest living Italian operatic tenor) and he is ably assisted by Maria Caniglia (not a top-rank coloratura but a capable and thoroughly reliable one). These artists team well, and if we will forget the orchestral accompaniment, which should be very easy to do as it is so far in the background that it can hardly be heard, we have quite a good operatic record. Lovers of Italian opera surely will welcome it.

Giordano: Fedora—Amor ti veita (Act II). One side, and **Puccini: Tosca**—E lucevan le stelle (Act III). (Both in Italian.) Richard Crooks (tenor) accompanied by orchestra conducted by Wilfred Pelletier. 1–10″ disc (V-2063). $1.50.

We have never heard Crooks in better voice than upon this disc. His many admirers will doubtless welcome this splendid record. Reproduction—excellent.

Donizetti: Lucia di Lammermoor (complete recording). Soloists, the E.I.A.R. Chorus and the E.I.A.R. Symphony Orchestra, Turin, conducted by Mo. Ugo Tansini. 13–12″ discs (PA-R20454 to PA-R20466) in album. $26.

If Italian opera in the grand manner appeals to you, here is a set that is just packed with thrills—as fine a recording of its kind as we have ever heard. The cast, led by the very fine artists, Lina Pagliughi as Lucia, Giovanni Malipiero as Ravenswood, and Giuseppe Manacchini as Ashton, gives a splendidly balanced performance from the first to the last note, and is well supported by a nicely trained chorus and an excellent orchestra. We have never heard the famous Sextette better sung; the leading tenor keeps himself under control, with the pleasing result that we have a glorious ensemble rather than a "free for all."

With this set of discs, which is available in both standard and automatic sequence, will be found a very nicely gotten up booklet containing the text of the opera, indicating that which is found on each record side. As the reproduction throughout is of the best, we may recommend this album set without reservations of any kind.

VOCAL

Grever: Alma Mia. One side, and **Di Chiara: La Spagnola.** Carlo Morelli (baritone) with orchestra accompaniment conducted by Alfredo Antonini. 1–10″ disc (C-17192D). $1.

Carlo Morelli, the distinguished Chilean baritone, well known for his performances with the Metropolitan and Chicago Opera Companies, has chosen these pleasing little songs for his first Columbia record. While they do not show what Mr. Morelli is capable of, they do show a voice of rare richness and sonority. Both songs are well recorded and are supported by excellent orchestral accompaniments.

Massenet: Manon—Le Rêve: C'est vrail . . . Instant charmant—Recit. En fermant les yeux je vois—Air (Act II). One side, and **Bizet: Carmen**—Air de Fleur: La fleur qu tu m'avais jetée (Act II). Jussi Bjoerling (tenor) accompanied by orchestra conducted by Nils Grevillius. (Both in French.) 1–12″ disc (V-12635). $1.50.

There is no question but that Bjoerling's is a great voice, but his renditions on this disc are not as fine as we have heard by other more mature artists—vocally they are excellent but the spirit of the arias is not all that it might be. This is particularly true of the Carmen aria; it starts out quite well but does not live up to its early promise. The reproduction is highly satisfactory.

PIANO

Ballantine: Variations on "Mary had a little lamb" (In the styles of ten composers). Edward Ballentine (piano). 2–12″ discs (TE-1556 and TE-1562). $3. (Two-pocket album available at 50¢ extra.)

You will find this pair of discs as fascinating as anything you have come across in many a long day. They contain Edward Ballantine's witty *Variations on "Mary Had a Little Lamb,"* played by the composer, as they might have been conceived by ten of the world's greatest composers, including Mozart, Beethoven, Wagner, Debussy, Liszt, *et al.* It is rare musical fun, and as the recording has been very nicely done, this pair of discs may be heartily recommended.

Mr. Ballantine is an assistant professor of music at Harvard, from which university he graduated some years ago with highest honors in music. He also studied in Germany with Schnabel, Ganz and Rüfer.

Chopin: Mazurkas, Volume II. Artur Rubinstein (piano). 5–12″ discs (V-15907 to V-15911) in album. Victor Set M-656. $10.

Mazurka in B flat minor, Op. 24, No. 4. One side, and *Mazurka in C sharp minor, Op. 30, No. 4.* (V-15907.)

Mazurkas in C major, Op. 33, No. 3, and in *F minor, Op. 68, No. 4.* One side, and *Mazurkas in B major, Op. 63, No. 1,* and *in D major, Op. 33, No. 2.* (V-15908.)

Mazurka in B minor, Op. 33, No. 4. One side, and *Mazurkas in C sharp minor, Op. 41, No. 1,* and *in B major, Op. 41, No. 3.* (V-15909.)

Mazurkas in C sharp minor, Op. 63, No. 3, and *in G major, Op. 50, No. 1.* One side, and *Mazurkas in F minor, Op. 63, No. 2,* and *in A flat major, Op. 50, No. 2.* (V-15910.)

Mazurka in C sharp minor, Op. 50, No. 3. One side, and *Mazurka in B Major, Op. 56, No. 1.* (V-15911.)

Last January the first volume of Mr. Rubinstein's recordings of the Chopin Mazurkas containing twenty of these little pieces was released and was greeted with considerable enthusiasm by those interested in works of this kind. And now we have Volume II containing another fifteen; at this rate it won't be long until Mr. Rubinstein's task of recording all fifty-six of them will be completed. The playing and the reproduction both are comparable with that to be found in the first volume.

Mozart: Sonata in C major (K545). Pianist anonymous. 1–12″ disc (TM-1314). $1.50.

This popular Mozart sonata is nicely played by one of Timely's anonymous pianists. We enjoyed listening to this disc, and we assume that many other music lovers will join us in our enjoyment, when they learn that it is available. The reproduction is highly satisfactory.

Allende: Tonadas Chilenas. One side, and **Lopez-Buchardo: Bailecito and Troiani: Milonga.** Ricardo Viñes (piano). 1–10″ disc (V-4467). $1.

Three little pieces that were strangers to us—quite sparkling and nicely played by the very able pianist, Ricardo Viñes.

ORGAN

Saint-Saëns: Le Déluge-Prélude, Op. 45. Charles M. Courboin (organ). 1–12″ disc (V-15946). $2.

Mr. Courboin gives a carefully studied performance of this favorite organ piece. It did not seem to touch us—perhaps we are not in the proper mood today. The reproduction is satisfactory, but not the best organ recording we have heard by any means.

VIOLIN

Dinicu—arr. Heifetz: **Hora Staccato.** One side, and **Mendelssohn**—arr. Kreisler: **Song Without Words, No. 25 (May Breezes) in G major, Op. 62, No. 1.** Mischa Elman (violin) with piano accompaniment by Vladimir Padwa. 1–10″ (V-2064). $1.50.

Another recording of *Hora Staccato*—please don't ask us why. If we may venture a guess, however, we would say that Mr. Elman picked a piece whose popularity would sell his record for him. This fine artist does not have to commercialize his art in that way.

MISCELLANEOUS

Grandjany: Rapsodie (For the Harp). Marcel Grandjany (harp). 1–10″ disc (V-2060). $1.50.

Marcel Grandjany, one of the world's greatest harpists, has written a piece for his instrument which shows its great possibilities, and he superbly demonstrates the glorious music that may be had at the hands of a master. Victor deserves a word of praise for the excellence of the reproduction—the harp is a most difficult instrument to record and the present disc tops anything that we have heard.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, R—Royale, SL—Shirmer's Library, T—Telefunken, TE—Technichord, TM—Timely, and V—Victor.

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The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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AN unusual and highly interesting album reached the studio this morning. It contains Dana Suesse's *Young Man With a Harp*, a work written especially for the brilliant young harpist, Casper Reardon. It was performed first by Mr. Reardon with the Philadelphia Orchestra under Alexander Smallens in 1939 and was given again by the Rochester Civic Orchestra, conducted by Guy Fraser Harrison. The present recording was made from a special arrangement by the composer for harp, piano, and percussion instruments. Mr. Reardon, of course, plays the harp; Chauncey Morehouse, famous as a drummer with various outstanding radio orchestras, takes care of the percussion parts, and the composer is at the piano.

Miss Suesse's work is in three parts, presenting fanciful pictures characterizing different periods in the history of the harp, one of the oldest musical instruments known to man. Part I is *Processional* (Thebes, 1300 B. C.); Part II is *Evensong* (Ireland, A. D. 1300); and Part III *Twentieth-Century Madrigal*. We found this music intensely interesting—each part painting its own picture. The *Processional* gives an impression of a stately ceremonial parade of an Egyptian Pharaoh and his retinue. *Evensong* is a most charming and thoroughly fascinating original melody that might have been sung by a 14th century Irish minstrel. From there we jump right into the middle of the present day with *Twentieth-Century Madrigal*—"a study in jazz, designed to display the technical resources of the harp as applied to this musical idiom." And after listening to these discs, we believe that most persons will feel that they have had an exciting and mighty pleasant musical experience.

Dana Suesse was born in Louisiana and began to study piano when but a small child. She made her first public appearance at the age of eight, and won the American Federation of Music Prize for composition when she was ten. Later she studied piano with Alexander Siloti and composition with Rubin Goldmark. In 1932 she made her debut in New York at Carnegie Hall, playing her own *Concerto in Three Rhythms* with Paul Whiteman's Orchestra augmented by members of the Philharmonic. . . . Casper Reardon was born in Little Falls, N. Y., and began the study of the harp at the age of eight. Later he received instruction from Carlos Salzedo and then won a scholarship in composition at the Curtis Institute of Music. For five years he was head of the Harp Department of the Cincinnati Conservatory of Music, and first harpist of the Symphony there, under Fritz Reiner and Eugene Goossens. Reardon became interested in Negro spirituals and "blues," and worked out a new technique by which these and other jazz forms might be performed upon his instrument. He has appeared on numerous occasions as guest soloist with both popular dance bands and leading symphony orchestras.

We are very enthusiastic about this album, and we believe that there is a musical treat in store for you when you ask your dealer for Schirmer Album Set No. 8. It contains two 12-inch discs. Price $3.50.

* * *

A set of records that should be of interest to every Roman Catholic has recently been prepared by the Reverend Edward J. Higgins, Pastor of the Church of the Immaculate Conception, Astoria, N. Y. This album contains the Ordinary of the Mass with the Proper of the Mass of the Immaculate Conception. The Mass is sung by Father Higgins and he is assisted by William A. Kennedy, tenor soloist, choir and organ. It seems to be Father Higgins' idea, that through these records and the booklet which accom-

panies them giving the Latin text of the Mass and the English translation, together with full notes stating the complete actions of the priest, to bring a better understanding of the Mass to the large majority of Catholics who do not understand Latin. In an introduction to these discs, Father Higgins states:

"The best way to hear Mass is to read from the Missal, the words which the priest reads in saying Mass. This is difficult even in a translation, because the action of the Mass moves rapidly and there are many changes and variations in the proper of every Mass. One complete Mass, the Mass of the Feast of the Immaculate Conception, is herein printed from which one may become familiar with the order of the Mass and eventually learn to read the Missal.

"The worst way to hear Mass, practiced by multitudes, is by mere bodily presence in the Church, without prayer book or any mental agreement with the priest on the altar. Physical presence in the Church fulfills the precept of hearing Mass, but it is hard to perceive any spiritual advantage to people who hear Mass in this negligent manner."

In recommending this set of records, we do so for the purpose Father Higgins had in mind when he prepared them. We do not recommend them as examples of Gregorian Chant; there are many finer examples of this music on other discs to be found in the various catalogues. The present album contains four 10-inch discs and booklet. It is Decca Set No. 86. Price $3.50.

ORCHESTRA

Berlioz: Symphonie fantastique, Op. 14. Paris Conservatory Orchestra conducted by Bruno Walter. 6–12" discs (V-12692 to V-12697) in album. Victor Set M-662. $9.

Berlioz is perhaps the greatest orchestrator of all times and has left, in addition to many compositions illustrating his imaginative and technical skill, a volume entitled, *Modern Instrumentation and Orchestration,* the most exhaustive study of this subject ever attempted. His conviction of the narrative strength of music and his impulse to supply written plots or synopses of many of his works inspired him to exploit the possibilities of every instrument in the orchestra for startling and realistic effects. Playing only the guitar himself, he was, nevertheless, more familiar with the instruments of the orchestra than the players themselves. On one score he noted, after a trombone passage calling for very low notes, "These notes are in the instrument. The player must get them out!" Every composer since his time has directly benefited from his genius.

This particular work, by its very form, was experimental and revolutionary. Although symbolic in form, and maintaining the classic four movements, it is narrative in nature, and was supplied with explanatory notes by the composer describing the circumstances and scenes which the music is intended to depict. Berlioz' notes are included in the accompanying leaflet, and the listener will find great pleasure in following them while playing this unique work. Bruno Walter brings out the strong contrasts of color and tone of this work to the fullest advantage, and the recent improvements in recording technique make this set a great improvement over the earlier versions issued some years ago by Columbia and Victor.

Ravel: Daphnis et Chloé—Ballet (Suite No. 2). The Philadelphia Orchestra conducted by Eugene Ormandy. 2–12" discs (V-16147 and V-16148) in album. Victor Set M-667. $4.50.

Some improvement in recording over the two records issued some years ago by Koussevitsky and the Boston Symphony makes this new set slightly more desirable. The Victor Company would have done well to include in this album the first suite as well, which is also available, done by the Paris Conservatory Orchestra on a single disc (V-11880). Such a set would give us this exquisite orchestral version in its entirety, thus differentiating this album from other existing sets.

Modern, and at the same time in the very best classic taste, this music presents Ravel at the peak of his creative career. His ability as an orchestrator, his feeling for rich tonal coloring and his intoxicating melodies are all combined in this thrilling ballet music, from which these suites are derived. Those who have had the good fortune to see this ballet performed by the Ballet Russe, for whom the music was originally written, will especially enjoy these discs.

Hungarian Gypsy Airs and Dances. Charles Benci and his Gypsy orchestra with soprano solos by Margit Bekker. 4–10" discs (SL-7502 to SL-7505) in album. Schirmer Set No. 7. $2.50.

Charles Benci and his small band of players offer that which we believe to be real Hungarian Gypsy music. Some of the sides are purely instrumental, while several of them contain vocal solos supplied by Margit Bekker, who we are told comes from Budapest and is a graduate of the Royal Academy of Music of that city. To appreciate this album, one must be fond of the racy and spirited music of the Gypsies. The reproduction is satisfactory.

Liszt: Orpheus. The Columbia Broadcasting Orchestra conducted by Howard Barlow. 2–12″ discs (C-69867D and C-69868D) in album. Columbia Set X-165. $3.50.

It seems strange that in spite of the widespread interest and established importance of the tone poem, only three or four of the thirteen tone poems by the originator of this new symphonic form have been recorded. Concert audiences have many times expressed their feelings in favor of this condensed, narrative symphonic medium, and record libraries, naturally enough, generally follow the tastes of the concertgoer.

Although Liszt is better known as a piano virtuoso, and for his less profound compositions, his importance in musical history should be attributed to his personal influence in the musical world as an experimenter. As a composer, his descriptive poems, such as the one here recorded, have had far greater influence on those who have followed him. Both the recording and performance of this set are adequate.

Strauss: Four Novelty Waltzes. Boston "Pops" Orchestra conducted by Arthur Fiedler. 4–10″ discs (V-4477 to V-4480) in album. Victor Set M-665. $4.50.

Dichterliebe, Op. 38. (Loves of the Poet Waltz). (V-4477).

Neu Wein, Op. 342. (New Vienna Waltz). (V-4478).

Cagliostro, Op. 370. (from "Cagliostro in Wien"). (V-4479).

Lagunen-Waltzer, Op. 411. (from "Nacht in Venedig"). (V-4480).

Among the most popular numbers at the famous Boston "Pops" concerts are these unfamiliar waltzes by the great Waltz King, Johann Strauss. Victor has recorded them and is offering them in a most attractive pastel colored album. This item makes a most attractive gift. The waltzes are superbly played and marvelously recorded.

Delibes: Le roi l'a dit—Overture. London Philharmonic Orchestra conducted by Constant Lambert. 1–12″ disc (V-12764). $1.50.

The gay overture to Delibes' comic opera nicely played by the London Philharmonic under the direction of Constant Lambert. Not of any musical value, but pleasing enough to listen to. Well recorded.

Ketelbey: Wedgwood Blue. One side, and **Ketelbey: In the Moonlight.** The London Palladium Orchestra conducted by Richard Crean. 1–12″ disc (V-36247). $1.

If you like Ketelbey's *In a Monastery Garden* and *In a Persian Market*, you'll probably find the present selections interesting. Ketelbey is always Ketelbey. They are given fine performances by a large English movie orchestra.

Tchaikovsky: Symphony No. 5 in E minor, Op. 64. The Cleveland Orchestra conducted by Artur Rodzinski. 5–12″ discs (C-11204D to C-11208D) in album. Columbia Set M-406. $10.

Columbia continues its parade of Masterworks with a highly stimulating performance of this ever popular symphony. While some may not agree entirely with the tempo at the beginning, it seems to fit in with the interpretive design as the composition unfolds itself. Dr. Rodzinski's conception of the work is obviously based on the music as a whole, and he does not allow it to descend to a level of maudlin sentimentality. He achieves a variety of shadings without any distortion to form or rhythm. The Cleveland Orchestra plays with breathtaking inspiration and reaches a height of performance which fulfills every promise evident since its first recording. Here is one of the most brilliant and sensitive reproductions we have had on records. The brisk tempo in the first movement, and a negligible cut in the finale, permits the entire work to be recorded on ten sides.

Dvorák: Symphony No. 2 in D minor, Op. 70. Czech Philharmonic Orchestra conducted by Vaclav Talich. 5–12″ discs (V-12710 to V-12714) in album. Victor Set M-663. $7.50.

Many music lovers are unaware of the fact that Dvorák wrote nine symphonies. The confusion is due in part to their inaccurate listing, the famous Fifth, or "New World," being the last composed. This Second Symphony listed above (actually the seventh in order of composition) lacks none of the fascination and brilliance of the two Dvorák symphonies now available (the Fourth and Fifth) and we predict that it will share the popularity of these recorded forerunners in a very short time.

A thoroughly comprehensive and enthusiastic performance of this work, by their most famous countryman, has been effected by the Czech Philharmonic under the direction of Vaclav Talich. Those who are familiar with the recording of Dvorák's Fourth Symphony by this orchestra will undoubtedly await the hearing of this set with especial eagerness.

Schönherr: Austrian Peasant Dances. Boston "Pops" Orchestra conducted by Arthur Fiedler. 2–10″ discs (V-4489 and V-4490). $1 each. (Two-pocket album available with these records at 50c extra).

If you can keep your feet still while these gay dances are being played, your legs must have gone to sleep. Fiedler gives these lively tunes everything he has, and turns out a pair of discs that should wake up any party and start the fun going. Brilliantly recorded.

CHAMBER MUSIC

Schubert: Quartet No. 8 in B flat major, Op. 168. Busch Quartet. 3–12″ discs (V-16185 to V-16187) in album. Victor Set M-670. $6.50.

Although this work bears a late opus number, it was written when Schubert was but seventeen years of age. One can hardly expect a masterpiece at that age, and one may easily pick many faults in construction, but no one can deny the warmth and deeply moving emotion of the *Andante* nor the gaiety and charm of the finale movement. This is definitely a work for the heart rather than the head, and if we will take it to our hearts we will find much pleasure and genuine enjoyment. A grand piece to introduce chamber music to those music lovers who do not think that they could ever learn to like a string quartet. Years ago there was a very fair recording of this quartet by the International String Quartet, but as that recording is no longer available, the present version is doubly welcome. The Busch players give a sterling performance, and the reproduction is as fine as anyone could wish.

Greig: Sonata No. 2 in G major, Op. 13. Five sides, and **Rachmaninoff: Vocalise, Op. 34, No. 14.** Eddy Brown (violin) and Clarence Adler (piano). 3–12″ discs (R-589 to R-591) in album. Royale Set No. 31. $3.50.

In view of the fact that the old Polydor version of this piece is not generally available, this very good recording is doubly welcome. Works of this kind are usually known as sonatas for violin and piano, but this one might more properly be called a sonata for piano and violin. Certainly the piano part is of equal prominence, and to us of much more interest. Mr. Adler realizes the importance of his part and is well equipped to bring it out in a particularly fine performance; Mr. Brown gives way and allows a splendid balance to be maintained between the two instruments, which adds tremendously to the charm of this excellent set of discs. The reproduction is highly satisfactory, and the surfaces of the records quite smooth. One of the best Royale sets issued thus far.

Mason: Three Pieces for Flute, Harp and String Quartet, Op. 13. The Eddy Brown Ensemble. 2–10″ discs (R-1867 and R-1868). 75c each. (Two-pocket album available with these records at 50c additional.)

Daniel Gregory Mason's unpretentious little suite is given the benefit of a good performance, although poor balance is maintained between the several instruments, probably due to lack of skill in recording. Mr. Mason's many friends will probably welcome this release, but the general musical public will very likely pass it by.

Stringfield: Moods of a Moonshiner. Lamar Stringfield (flute) and string quartet. 2–12″ discs (R-601 and R-602) in album. Royale Set No. 35. $2.50.

Lamar Stringfield, a son of a Baptist minister, spent his early life in the mountains of western North Carolina. He fought with the American forces in both Mexico and France. At the close of World War I he studied the flute, and later entered the Institute of Musical Art (New York) from which he graduated with an award in composition. In 1928 he was awarded the Pulitzer Prize for his orchestral suite *From the Southern Mountains.* In addition to composing, Mr. Stringfield is quite well-known as a conductor. At various times he has directed the Baltimore Symphony, National Symphony, and the New York Philharmonic.

Moods of a Moonshiner, a quintet for flute and string quartet, is in three parts, each part depicting an incident in the life of a gentleman who makes whisky without bothering to report the matter to the federal authorities. *At the Still,* the first part, covers two record sides, and portrays the various moods of the gentleman in his lonesome life in a mountain fastness. Toward the end of this section we hear Gershwin's *It Ain't Necessarily So* from *Porgy and Bess,* or is it Stringfield's, or did they both get the tune from a folk melody of the South? In the second part, *On the Cliff,* we find the moonshiner standing guard at his outpost, and in the final section, *A Moonshiner Laughs,* we note the gentleman's glee as the revenue agents pass by without discovering his hide-out. It is all very interesting and thoroughly American. We rather believe that a good many music lovers will think that these discs are worth owning. It is nicely played, with the composer taking the flute part in a very able manner. The reproduction is satisfactory.

Bach: Sonata No. 1 in G major. Three sides, and **Bach: Sonata No. 2 in D major.** Emanuel Vardi (viola) and Vivian Rivkin (piano). 3–12″ discs (R-598 to R-600) in album. Royale Set No. 34. $3.50.

We presume that the present works are two of Bach's sonatas for clavier and viola da gamba; we know that he wrote sonatas in these keys for those instruments. However, identified or not identified they are charming works and are fine additions to the repertory of recorded music. We have nothing but praise for the playing of Emanuel Vardi and Vivian Rivkin. And as we seldom have recordings featuring the viola, these discs are doubly welcome. A quiet half-hour with these records will amply repay anyone in real musical relaxation and enjoyment. In our opinion this is the best reproduction that Royale has yet attained, and as it is highly satisfactory, we can recommend this set without reservation.

Powell: Sonata Virginianesque, Op. 7. Eddy Brown (violin) and John Powell (piano). 3–10″ discs (R-1870 to R-1872) in album. Royale Set No. 29. $2.75.

John Powell was born in Richmond in 1882, the son of John Henry Powell, who headed a large girls' school in that city. He first studied with F. C. Hahr, and then went to Vienna where he became the pupil of Leschetizky and Novratil. Mr. Powell is an accomplished pianist and has introduced many of his own works during his many successful concert tours. The present sonata for violin and piano presents certain aspects of Negro life before the Civil War. It is in three parts: *In the Quarters* gives us a glimpse of the Negroes making merry among themselves without the restraining influence of the white folks: *In the Woods* introduces a young Negro on his way to see his dusky ladylove; and *At the Big House* presents the Negroes making music for the white folks at a big party. This last part is based on Virginia reels, which, of course, came originally from England in the form of country dances.

Mr. Powell holds very closely to the sonata form despite the wide variety of the musical matter he covers, and one may find much to praise in this fine American work. It is splendidly played by the accomplished Eddy Brown and the composer. The reproduction is satisfactory.

Casadesus: Le Jardin des amours. La Société des Instruments Anciens. 1–12″ disc (C-69870D). $1.50.

Just a year ago, Columbia issued a set of two records containing Casadesus' *Les Recreations de la Campagne* played by La Société des Instruments Anciens. It met with considerable favor with those persons who are interested in music of this character. Casadesus founded La Société des Instruments Anciens in 1901, and since that time has been its director. He has also written a number of pieces for it. The present suite, consisting of four short parts, is an example of his work in that field. He has surely grasped the spirit of the music of another age and developed some very interesting harmonies for his viole d'amours, quintons and other instruments that were familiar to our great, great grandfathers.

Mozart: Allegro (from "Sonata No. 25 in G major) (K301). One side, and **Mozart: Andantino sostenuto e cantabile** (from Sonata No. 36 in B flat major) (K378). Yehudi Menuhin (violin) and Hehpzibah Menuhin (piano). 1–12″ disc V-16106). $2.

Two lovely little movements from Mozart Sonatas for Violin and Piano played by brother and sister Menuhin. As charming a record as one will come across in many a long day—perfect co-ordination of the spirits of two young musical geniuses. Faithfully recorded.

Tchaikovsky: Quartet No. 1 in D major, Op. 11. Roth String Quartet. 4–12″ discs (C-69859D to C-69862DS) in album. Columbia Set M-407. $5.50.

Tchaikovsky: Quartet No. 1 in D major, Op. 11. New York Philharmonic Symphony String Quartet. 3–12″ discs (R-595 to R-597) in album. Royale Set No. 33. $3.50.

The fame of this quartet lies very largely on the great popularity of the second movement, the famous *Andante Cantabile*. Although there are dozens of recordings of this movement in both quartet and string orchestra form, it was not until this month that there was a complete domestic recording of this work available. And now we have two of them, we prefer the Roth Quartet version, but it is very much a question whether it is worth the difference in price. The New York Philharmonic Symphony String Quartet gives a highly satisfactory performance, and as the record sides of its version are well filled, only three discs are needed for the complete recording.

Tchaikovsky wrote little chamber music and never seemed to feel at home in music of so limited color. He loved to paint with a wide brush in great sweeps, and the string quartet did not permit of that treatment. In the present work, one seems to feel that the composer is trying to put into the work much more than could possibly be got from it. We would not consider this a great work in the realm of literature for the string quartet, although it is pleasing enough to listen to, and very likely a great number of persons will thoroughly enjoy it.

OPERA

Wagner: Tristan und Isolde—Love Duet (Act. II). Kirsten Flagstad (soprano) and Lauritz Melchior (tenor) with the San Francisco Opera Orchestra conducted by Edwin McArthur. 2–12″ discs (V-16238 and V-16239) in album. Victor Set M-671. $4.50.

Victor has taken these two records from Victor Set M-644, containing in addition to this duet the *Liebestod* and the finale from *Götterdämmerung*, and is making them available in a separate two-pocket album. It seems that there is an especial demand for the Love Duet, and Victor is meeting it in this way.

Verdi: Il Trovatore—Di quella pira (Act III). One side, and **Verdi: Il Trovatore**—Ah! si, ben mio (Act III). Jussi Bjoerling (tenor) with orchestra accompaniment conducted by Nils Grevillius. 1–10″ disc (V-DA1701). $1.85.

These two well-known arias are given sterling performances by the young operatic star, Jussi Bjoerling. As the reproduction is of the best, this disc may be highly recommended.

VIOLIN

Ysaye: Sonata No. 1, Op. 27, No. 1. Efrem Zimbalist (violin) unaccompanied. 2–12″ discs (V-16194 and V-16195) in album. Victor Set M-669. $4.50.

In performing this rarely heard work of Ysaye, Zimbalist is paying musical homage to a former master of the violin. Ysaye is not remembered as a great composer, but rather as a virtuoso who rendered a great service by encouraging and playing the works of the "ultra moderns" of his day; among whom may be mentioned Franck, Debussy, and Lekeu. Cesar Franck dedicated his only sonata for violin and piano to Ysaye.

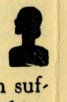
The present recording may be considered a musical rarity, and will probably be of little interest to other than students of the violin. Ysaye patterned his sonata after Bach, but in our humble opinion, it falls far short of the deep inspiration of the great master. Mr. Zimbalist gives an excellent performance, and the reproduction is of the best.

Paginini: Caprices, Vol. I. (Nos. 1 to 12). Ossy Renardy (violin) with piano accompaniment by Walter Robert. 3–12″ discs (V-16276 to V-16278) in album. Victor Set M-672. $6.50.

To commemorate the 100th anniversary of the death of Paganini, which occurred at Nice on May 27, 1840, Victor announces the first volume of that composer's Caprices, played by the brilliant young violinist Ossy Renardy. Of the twenty-four, the present volume contains the first twelve. These short pieces were written for unaccompanied violin, but several arrangements for violin and piano have been made, the most notable ones by Kreisler and by Baerwald. It is not stated which arrangements are used by the present artist.

As we listen to these discs, it occurs to us that twelve of these pieces in a row is rather a large dose for anyone other than a student of the violin. One or two as encore numbers are stimulating, but twenty minutes of them is too much for us. As these records may be purchased separately, we suggest that you listen to them and pick out the one you like best —each disc contains four of these sprightly tid-bits. Mr. Renardy plays them all with faultless skill, and they have been faithfully recorded.

VOCAL



Scarlatti: Son tutta duolo (Aria Antica) ("I am suffering"). One side, and **Scarlatti: Le Violette** (The Violet) (Aria Antica) (Both in Italian). Tito Schipa (tenor) accompanied by orchestra conducted by Dino Oliveri. 1–10″ disc (V-2062). $1.50.

We found these charming old Italian songs most interesting, and as Schipa sings them in the very best of taste, we do not hesitate to strongly recommend this pleasing little disc.

Art Songs—Vol. I. Povla Frijsh (soprano) with piano accompaniment by Celius Dougherty. 1–12″ disc (V-16149) and 2–10″ discs (V-2078 and V-2079) in album. Victor Set M-668. $5.50.

Fauré: Le Secret, Op. 23, No. 3 and *Fauré: Nell, Op. 18, No. 1.* (In French). One side, and *Gluck*—arr. Lehmann: *Vieni, che poi sereno*—Minuetto (Cavatina from "La Semiramide") (In Italian). 1–10″ disc (V-2078).

Siding: Der Skreg en Sugl and *Grieg: Med en Vandilje, Op. 25, No. 4.* (In Norwegian). One side, and *Gröndahl: Vals, Op. 13, No. 5.* (In Danish). 1–10″ disc (V-2079).

Schubert: Gruppe aus dem Tartarus, Op. 24. One side, and *Schumann: Mein schoner Stern, Op. 101, No. 4* and *Schöne Fremde, Op. 39, No. 6* and *Viel Glück zur Reise Schwalben, Op. 104, No. 2.* (In German). 1–12″ disc (V-16149).

Few and far between are the musical artists who can subordinate their own personalities to such a degree that the inherent character of a composition is paramount. Such a superb interpreter is Povla Frijsh, whose regular recitals in recent years have won for her the acclaim and respect of the most critical hearers. We are indeed privileged to have recorded for permanence, phases of the vocal art, whose subtleties and nuances are rarely achieved by the average concert singer. Mme. Frijsh's selections run the gamut of time, style, and language. As one may note, she sings songs from Gluck to the French modern Fauré, in Italian, Norwegian, German, and French, and derives the exact atmospheric coloring in each. The accompaniments by Celius Dougherty are noteworthy for their artistic balance.

Bach: Cantata No. 202, Weichet nur, betrübte Schatten (Wedding Cantata) (In German). Elizabeth Schumann (soprano) with instrumental ensemble under direction of Yella Pessl. 3–10″ discs (V-2069 to V-2071) in album. Victor Set M-664. $5.

Here is a first recording that is a delight to the ear. To the already great treasury of recorded music by Bach, is added one of his rarely heard secular cantatas, and though we cannot ascertain for whose conjugal festivities it was written, we feel sure that it added a great deal to the enjoyment of the occasion. The entire work is imbued with a flowing spirit of happiness and well being, and the traditional dance forms, such as the gigue, gavotte, and waltz, prevail in the main. Listen to sides 3 and 5 especially for these infectious melodies and rhythms. It is indeed very pleasing to hear Elizabeth Schumann on these discs, and we doubt whether any one else could capture so perfectly the spirit and essence of this work, and bring to it such excellent interpretation and vocal beauty. The combined efforts of a string quintet, oboe, and harpsichord, add to the intimate background, and make this one of the finest releases of the season. The reproduction leaves nothing to be desired.

Benedict: Il Carnevale di Venezia. (In Italian.) Lina Pagliughi (soprano) accompanied by Nils Nelson (piano) with flute obbligato by John Amadio. 1–10″ disc (V-2061). $1.50.

Miss Pagliughi's delicate coloratura voice of rare quality and flexibility shows to excellent advantage on this record. Without the slightest pretense, this very fine artist gives a performance that calls for the most difficult singing. It all seems so simple and easy when she does it, and to us that is the greatest charm of this lovely record.

Old World Ballads in America. Andrew Rowan Summers (ballad singer) accompanying himself on the dulcimer. 4–10″ discs (C-17193D to C-17196D) in album. Columbia Set M-408. $4.50.

Andrew Rowan Summers was born in the White Top Mountain country of Virginia, and while he is a successful lawyer, he has devoted much time to the study of the traditional music of his district. He has learned to play the dulcimer and accompanies himself on that instrument on these records. The famous ballads contained in the present collection very likely came to this country with the early English, Scottish, and Scotch-Irish settlers, and have become a part of the folklore of the United States. Of particular interest might be mentioned the following: *The Cherry Tree Carol, The Hangman's Tree, Barbara Allen,* and *The Lady Gay.* Those interested in music of this character will find this album highly satisfactory.

Strauss: The Open Road (from "The Gypsy Baron"). One side, and **Strauss: Love Can Be Dreamed** and **Mine Alone** (both from "The Gypsy Baron"). John Charles Thomas (baritone) accompanied by the Victor Symphony Orchestra conducted by Frank Tours. 1–12″ disc (V-16184). $2.

We nominate John Charles Thomas' *The Open Road* for the first prize in the realm of light opera recordings of the season. As far as that is concerned it tops anything that has appeared for a number of seasons. This song is a natural for Mr. Thomas, and he certainly makes the most of a grand opportunity. This is a man's song, but as Victor mentioned in its announcement, the ladies will very likely find it packed with thrills for them too. All of us can stand a little happy excitement these days, so don't miss this outstanding disc.

Schubert: An Sylvia, Op. 106, No. 4 (Who is Sylvia?). One side, and **Schubert: Standchen** (Serenade) (Both in German). Jussi Bjoerling (tenor) with piano accompaniment by Harry Ebert. 1–12″ disc (V-12725). $1.50.

Bjoerling, whose very successful operatic recordings are well known to most record collectors, offers renditions of two popular Schubert songs. Mr. Bjoerling sings them quite satisfactorily, although we would not say that they are outstanding performances. We much prefer this fine young artist in the operatic field.

Strauss: Frühlingsstimmen, Op. 410 (Voices of Spring). One side, and **Weber: Aufforderung zum Tanz, Op. 65** (Invitation to the Waltz) (In German). Miliza Korjus (soprano) accompanied by Symphony Orchestra. 1–12″ disc (V-12829). $1.50.

Miss Korjus displays her vocal gymnastics to the full in these two selections. It all sounds mighty difficult to do, but to us it is not particularly pleasing. There is a shrillness about this artist's voice that annoys us, and toward the end of the *Invitation to the Waltz* there are tones that are definitely not musical ones.

CONCERTO

Rachmaninoff: Concerto No. 2 in C minor, Op. 18. Benno Moisevitch (piano) and the London Philharmonic Orchestra conducted by Walter Goehr. 4–12″ discs (V-16135 to V-16138) in album. Victor Set M-666. $8.

This pressing replaces the one made by the composer with the Philadelphia Orchestra under Stokowski, which is now more than ten years old. It has always seemed a puzzle to us why such a remarkable composition should be heard so infrequently on concert programs. We are told that this opus was realized during one of Rachmaninoff's most crucial periods in his career. He was influenced a great deal by the Gypsy music of the Moscow restaurants and the pessimistic atmosphere which pervaded the Bohemian life at the time. However, true may be these facts, the musical world has profited by this beautiful and soul satisfying score. Like his compatriot Tchaikovsky, he makes use of folk melodies that are touched with a feeling of nobility, and in his writing weaves them into an aristocratic pattern. The music ranges from dark austerity to interludes of pure Chopinesque delicacy.

We have nothing but high praise for the interpretation and performance by Benno Moiseivitch, who we fear has been "hiding his light under a bushel." Long since a resident of England, though of Russian birth, he has confined his musical activities to the continent. He approaches the music with deep understanding and compares most favorably with the composer's own performance. The London Philharmonic under Walter Goehr maintains its high standard of excellence in combining with Moiseivitch to give us one of the finest recordings of the year.

Weber: Concertino in C minor, Op. 26. Reginald Kell (clarinet) and Symphony Orchestra conducted by W. Goehr. 1–12″ disc (C-69869D). $1.50.

Weber was very much interested in the clarinet, largely because of his close association with Barmänn, a noted clarinetist who accompanied the great German composer on many of his tours. Weber wrote several concertos for this instrument—the one recorded this month is perhaps the most beautiful. It is superbly played by Reginald Kell, and the soloist has the adequate support of a fine orchestra under the direction of Walter Goehr.

PIANO

Haydn: Andante con Variazioni in F minor. Ernst Victor Wolff (piano). 1–12″ disc (C-69876D). $1.50.

If this lovely little piece of Haydn's appeals to you, we urge that you hear Lili Krauss' version on two Parlophone records (PA-R20347/8), before you make your choice. Miss Krauss observes all of the repeats and thus uses four record sides, and her superb performance is not one second too long. Mr. Wolff plays this beautiful little work very nicely, but in our opinion, his performance is not to be compared with that of Miss Krauss.

Milhaud: Scaramouche. Vitya Vronsky and Victor Babin (pianos). 1–12″ disc (V-12726). $1.50.

It never rains but it pours! A month or so ago Bartlett and Robertson made an exciting recording of this clever piece for Columbia, and now we have the equally exciting Victor version. As far as we are concerned, one may pay his money and take his choice. This work is full of rare humor and should help to raise our spirits even in these depressing times.

Moussorgsky—arr. Luboschutz: **Boris Godounow**—Coronation Scene (Scene II). One side, and **Cui**—arr. Luboshutz: **Kaleidoscope, Op. 50, No. 9, Orientale.** Luboshutz and Nemenoff (pianos). 1–10″ disc (V-2084). $1.50.

The feature of this record is the astounding reality of the piano reproduction. We have never heard anything like the recording of the Coronation Scene from *Boris Godounow*. Mr. Luboschutz has arranged both pieces in a most fascinating manner for two pianos, and he and his partner give practically perfect performances.

Mirovitch: Minuet. One side, and **Mirovitch: Spring Song.** Alfred Mirovitch (piano). 1–10″ disc (R-1824). 75c.

The very capable pianist Alfred Mirovitch plays a couple of quite pleasing little pieces of his own on this attractive record—light, tuneful and easy to listen to, and very satisfactorily reproduced.

Chopin: Berceuse in D flat major, Op. 57. One side, and **Chopin, Ecossaises, Op. 72.** Alexander Brailowsky (piano). 1–12″ disc (V-15382). $2.

Brailowsky is considered by many critics to be the outstanding living interpreter of Chopin. He demonstrates why on this splendid record. If fine piano recordings interest you, don't overlook this one.

Albeniz: Malagueña, Op. 71, No. 6. One side, and **Albeniz: Seguidillas, Op. 232, No. 5.** Alfred Mirovitch (piano). 1–10″ disc (R-1841). 75¢.

Debussy: Prelude No. 12, Book 1 (Minstrels). One side, and **Debussy: Prelude No. 8, Book 1** (La fille aux cheveux de lin). Alfred Mirovitch (piano). 1–10″ disc (R-1820). 75¢.

Here are a couple of inexpensive little piano records that should prove quite attractive to a number of music lovers. Mr. Mirovitch's playing is quite satisfactory, and the reproduction, while not of the best, will doubtless please those who are not too critical.

Debussy: Pagodes (From "Estampes"). One side, and **Debussy: L'Isle joyeuse.** Walter Gieseking (piano). 1–12″ disc (C-69841D). $1.50.

As we have remarked before, Debussy and Gieseking seem to go hand in hand, and it has never been better demonstrated than on the present disc. Lovers of Debussy piano music will doubtless welcome this record with open arms, and especially is it very possible that they will fold the *Pagodes* side to their hearts—it is about as fine a bit of the great French impressionist as we have ever heard. The discerning are urged not to miss it.

ORGAN

Bach: Wachet auf, ruft uns die Stimme (Chorale from Cantata No. 140) ("Sleepers Awake"). One side, and **Bach**—arr. Commette: **Andante from the Italian Concerto.** Edouard Commette (organ). 1–12″ disc (C-69875D). $1.50.

We recommend this record to those persons who would like a couple of tuneful Bach excerpts beautifully played on one of the famous organs of France—the organ of the Cathedral of Saint-Jean at Lyon—by one of the leading French organists, Edouard Commette. Both selections are very well recorded.

BAND

Ganne: Marche Lorraine. One side, and **Ganne: La Pere de la Victoire** (Father of Victory). The Band of H. M. Coldstream Guards conducted by Capt. J. Causley Windram. 1–10″ disc (V-26566). 75c.

A couple of fine French marches played by one of England's leading military bands—grand performances and splendid reproduction.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, R—Royale, SL—Shirmer's Library, T—Telefunken, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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LAST autumn Volume I of Columbia's *The Voice of Poetry* was released. It contained a series of poems from Shakespeare to Noyes spoken by the very charming and cultured English actress, Edith Evans. A complete list of the contents of this first volume will be found on page 8 of the October, 1939 issue of *The New Records*. Miss Evans' readings met with considerable success here in America, and we are pleased to announce that Volume II is now available.

The second volume is an anthology of recorded verse from Shakespeare through Shelley and Tennyson to T. S. Eliot (a complete list of its contents will be found under MISCELLANEOUS in the present issue of this bulletin) spoken by the distinguished English actor, John Gielgud. In the booklet that accompanies this set of discs, Mr. Wallace B. Nichols, in an introduction to his very valuable notes on the various poems, makes, among others, the following remarks:

"The projectors of this second volume of a Spoken Anthology again make the suggestion that it should be used as any other anthology of poetry, that is to say, as a collection to be dipped into rather than heard consecutively or completely at one time. Although it is offered to the wider public as much as any other anthology, special pains have been taken to make it also of the utmost value for use in schools. Teachers and students alike should find it—as they have already found the companion volume made by Miss Edith Evans—invaluable in the classroom. Issued under the auspices of the annual Oxford Festival of Spoken Poetry, and passed by its directorate, it can be accepted as a guide in the newly developed and revitalized art of Verse Speaking. A new era in the teaching of English poetry has already begun, fostered by the pioneer work of the Oxford Festivals, and these two volumes of an anthology of Recorded Verse can be regarded as landmarks, both artistically and educationally, and in this second volume Mr. John Gielgud has brought to his task all his finely attuned intelligence, his rare sense of vocal control and his personal delight in the clarity of English diction."

* * *

Columbia has just made available a revision of its complete catalogue—very modern in appearance with its washable cover. It is the largest catalogue that Columbia has issued in many years—319 pages. The first 249 pages are devoted to Masterworks records with a numerical list of the album sets, following this section is a list of Columbia popular discs, and finally, a complete listing of the now famous "Add-A-Part" recordings. Doubtlessly all record collectors will be interested in this new catalogue. Price 25c (postpaid throughout the world).

* * *

A few copies of the record containing *A Message to the Empire* broadcast from London by H. M. King George VI on Christmas Day, 1939, have just been received, and as we listened to it, we could not help wondering whether another such message would be broadcast next Christmas. If it is, will it be sent from London or from some other point in the Empire? And we could not help asking ourselves if there would be an Empire to broadcast to next Yuletide. Records of this type have a definite historic value, and as the supply is very limited, those interested should place their orders with their dealers without delay. It is record V-RC3147. Price $1.90.

ORCHESTRA

Prokofieff: Classical Symphony in D major, Op. 25. Three sides, and **Mendelssohn: Scherzo from Octet, Op. 20.** Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 2–12″ discs (C-11238D and C-11239D) in album. Columbia Set X-166. $4.50.

We cannot believe it possible for anybody to be immune to the light-hearted gaiety and the mischievous humor of this all too short first of Prokofieff's four symphonies. From the tongue-in-the-cheek pompousness of the first movement, the *Peter and the Wolf* quips in the third movement, to the "all-in" Finale, the *Classical Symphony* displays all of Prokofieff's humor and his superb musicianship.

In addition to this new set, the *Classical Symphony* was issued some years ago on two Victor records, performed by Koussevitsky and the Boston Symphony. The Victor set has one advantage over this new release. The fourth side of the Victor set contains the *Scherzo* and *March* from Prokofieff's *The Love for Three Oranges Suite*, while the Columbia recording devotes this side to a less appropriate orchestral version of the Scherzo movement from Mendelssohn's *Piano Octet*. There is another difference—in favor of Mitropoulos. Koussevitsky dashes the second and third movements off on the second side, devoting the third side to the Finale, whereas Mitropoulos chose to present the second movement at a slower and more enhancing tempo, necessitating the inclusion of the short third movement on the third side with the Finale. Having mentioned a slight advantage of the Koussevitsky recording, we are still prepared to say that the Columbia set is our choice. It boasts a better tonal balance, and fuller, higher fidelity recording over its much older opponent. But be sure to get one of them!

Beethoven: Symphony No. 4 in B flat major, Op. 60. The B. B. C. Symphony Orchestra conducted by Arturo Toscanini. 4–12″ discs (V-16325 to V-16328) in album. Victor Set M-676. $8.

Several musicians have labeled the even numbered symphonies of Beethoven as "female"; implying the lack of virility and strength which are some of the outstanding features of the *Third, Fifth, Seventh,* and *Ninth*. The grace and beauty of the *Fourth* are quite well-known by this time and though played less than the others in the "family," it has held its own among the many symphonic works of other composers. Of the recordings of this symphony in recent years, the ones by Weingartner and Ormandy vied with each other, with Weingartner maintaining the edge in interpretation and balance. Now we have this brilliant pressing which will occupy the top listing, despite some poor breaks in record endings. These discs were made at the time Toscanini was giving a Beethoven cycle in London last year, and the B. B. C. Orchestra is at its best. The keynote of success in this interpretation is in the persistent moving of the composition. Never for a moment, and this includes the Adagio, which many conductors have performed at a snail's pace, does the music drag. It is played with a refined brilliance that brings new life to this lovely work. The recording is exceptional and merits the attention of every critical music lover.

Haydn: Symphony No. 104 in D major ("London"). London Philharmonic Orchestra conducted by Sir Thomas Beecham. 3–12″ discs (C-70073D to C-70075D) in album. Columbia Set M-409. $5.

Here is music of purity and magnificence. It is, of course, of the later Haydn; as a matter of fact, it is listed as his last symphony. Though written in 1795, time cannot lessen the lyrical beauty of this work. Composed in the classic pattern with the slow opening, which anticipated the dramatic entrances of some of the Beethoven symphonies, this composition is rich in contrast of rhythms, harmonies, and dynamics. We have here a composer, as some have said, who could in old age evoke the spirit of youth.

No better choice for a conductor of this opus could have been made. Sir Thomas paces the London Philharmonic in grand style, and his conception of the entire work, we feel, could not be improved upon. The music flows with a placidity and richness that we have become accustomed to expect from these magnificent players. This set will top, no doubt, the fine yet "smaller" performance by Edwin Fischer and his chamber orchestra. The recording is excellent.

Saint-Saens: Danse Macabre, Op. 40. Chicago Symphony Orchestra conducted by Frederick Stock. 1–12″ disc (C-11251D). $2.

Another recording of *Danse Macabre!* At least we have plenty of recordings of this old favorite to choose from—as far as we are concerned, however, our choice would be narrowed down to the present disc and the Victor version by the Philadelphia Orchestra under Stokowski. Most dealers will surely have these two discs in stock so that it will be an easy matter for anyone to make his own decision.

Sibelius: Karelia Suite, Op. 11; No. 1—Intermezzo. One side, and **Sibelius: Karelia Suite, Op. 11; No. 3—Alla Marcia.** London Philharmonic Orchestra conducted by Walter Goehr. 1–12″ disc (V-12830). $1.50.

These excerpts from Sibelius' *Karelia Suite* are just the sort of pieces that anyone may enjoy, and they will doubtless serve to introduce this great modern composer to many persons who do not know his music. They are beautifully played and splendidly recorded.

Schubert: Waltzes. Symphony Orchestra conducted by Walter Goehr. 1–12″ disc (V-36292). $1.

Tuneful waltzes played in a most refined and dignified manner by a large orchestra under the able direction of Walter Goehr. Well recorded.

Tchaikovsky: The Sleeping Beauty, Op. 66a. Sadler's Wells Orchestra conducted by Constant Lambert. 3–12″ discs (V-12765 to V-12767) in album. Victor Set M-673. $5.

Many thousands more know the Waltz from this ballet than the few who also know its origin and composer. Based on Perrault's fairy tale, this suite is rich in Tchaikovskian melodies, and the wide variety of excerpts chosen for this set make it especially entertaining. The imitation by the oboe and English horn of the cat's meowing in the Puss in Boots section provides a note of humor that will particularly please younger listeners.

This set provides the most complete version of this ballet ever recorded and, as a matter of fact, the only available set, the others having been withdrawn from current catalogues. The recording is excellent, and the Sadler's Wells Orchestra, little known in this country, performs very ably under the direction of the better known Constant Lambert.

Debussy — arr. Busser: **Petite Suite.** Symphony Orchestra conducted by Piero Coppola. 2–10″ discs (V-4499 and V-4500) in album. Victor Set M-674. $2.50.

Orchestrated by Busser from Debussy's piano duet, the *Petite Suite* presents a less typical, though thoroughly charming work by this great French composer. Countless tunes in the popular vein are scattered generously through the four short movements, and the sharp contrasts in mood are expertly emphasized by M. Busser's orchestration.

Piero Coppola has gained an international reputation as a recording conductor for his scholarly and enthusiastic reading of unusual works. Here, an unnamed European symphony orchestra gives us a spirited performance under Coppola's direction.

Sousa: Washington Post March. One side, and **Sousa: El Capitan**—March. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1–10″ disc (V-4501). $1.

Billings—arr. Maganini: **Chester.** One side, and **Arkansaw Traveler** (arr. by Guion). Boston "Pops" Orchestra conducted by Arthur Fiedler. 1–10″ disc (V-4502). $1.

The Boston "Pops" presents four pieces this month, three of which are well-known and need but to be mentioned—the fourth is William Billings' *Chester*. Mr. Billings, an uneducated tanner, was one of America's first composers. He was born in Boston in 1746 and died there in 1800. His technical knowledge of music was meager, but he had a faculty of inventing tunes that caught the public fancy. His first efforts were in producing "anthems," which were popular in the Protestant churches of New England. During the Revolution he was instilled with great patriotic fervor and turned his attention to pieces of a patriotic nature. His tune *Chester* originally had sacred words, but later he wrote patriotic ones for it, and it gained a wide popularity, which it held for many years.

Ponce: Estrellita. One side, and **Bond: A Perfect Day.** Andre Kostelanetz and his Orchestra. 1–10″ disc (C-4236M). 75c.

Kostelanetz stands on firm ground midway between the classical jazz of Paul Whiteman and the drippingly sweet sentimentality of Nathaniel Shilkret. His style will wear better than either, and with record buyers his popularity, which has been rising rapidly, will very likely last much longer. If you are not familiar with his discs, the present one will make a very happy introduction.

CONCERTO

Beethoven: Concerto No. 4 in G major, Op. 58. Walter Gieseking (piano) with the Saxon State Orchestra conducted by Karl Böhm. 4–12″ discs (C-LX847 to C-LX850). $2 each. (Four-pocket album available with these records at 50c additional.)

And now we have Gieseking's version of Beethoven's Concerto No. 4 to compare with the Schnabel recording of this work which has been available for several years. And we suppose that endless arguments will be put forth supporting each of these great artists, and confidentially we opine that the result will be that those persons who prefer Schnabel will be perfectly satisfied with their present sets, and those persons who will champion Gieseking will immediately substitute the present recording for the earlier one. And in our opinion both groups will have very excellent recordings of this important work in their libraries.

Brahms: Concerto No. 1 in D minor, Op. 15. Artur Schnabel (piano) and the London Philharmonic Orchestra conducted by Georg Szell. 6–12″ discs (V-16380 to V-16385) in album. Victor Set M-677. $12.

The above release will probably replace the one made a few years ago by Wilhelm Backhaus and the B. B. C. Orchestra under Sir Adrian Boult. There have been relatively few public performances of this concerto in America as compared with the Second, by the same composer. The reason is quite apparent after due consideration. It has neither the completeness nor the inherent depth of feeling of the other. Despite its seeming relegation, it is a tremendous musical work attaining the symphonic proportions manifested in the other large works of Brahms. From the very arresting and dramatic opening to the end of the brilliant rondo, an intensely interesting tapestry of sound is woven.

The present recording is an improvement over its predecessor since it has the advantage of modern wide-range reproduction which yields a tone that is crystal clear. There may be differences found by some in the interpretation. For example, we find that in many places the B. B. C. Orchestra seems to have more "bite" in the intensely dramatic episodes, and that Backhaus gives more of a lift to the composition as a whole. Schnabel, on the other

hand, takes a broad view of the work, and his conception takes on a slower pace. As a matter of fact he takes five sides for the first movement, whereas Backhaus took four, and in the *adagio* Schnabel uses four record sides and Backhaus only three. This is, nevertheless, a brilliantly conceived performance that will stand up for a long time to come.

CHAMBER MUSIC

Smetana: Quartet No. 1 in E minor ("From My Life"). Primrose Quartet. 4–12" discs (V-16313 to V-16316S) in album. Victor Set M-675. $7.

A couple of months ago Columbia released a highly satisfactory recording of this work by the Curtis String Quartet which was particularly welcome because a modern version of this quartet was badly needed—and now we have the Victor set played by the very excellent Primrose Quartet. The many music lovers who added the previous recording to their libraries will not very likely care to substitute the present set. The Primrose players may give a slightly better performance but it is not enough better to warrant changing. At least that is this reviewer's opinion, and as most dealers will probably stock the Victor set it will be an easy matter for those interested to check on our judgment.

In our review of the Columbia set in the May issue, we quoted at length from Smetana's notes on this work. As these notes will be of interest to those persons who are not familiar with this Quartet, we direct their attention to them. A copy of our May issue will be mailed to anyone upon request.

Handel: Sonata No. 6 in E major, Op. 1, No. 15. Yehudi Menuhin (violin) and Hendrik Endt (piano). 1–12" disc (V-16450). $2.

We found this little sonata truly delightful. Menuhin plays it in his best style—refined and unobstrusive. A quiet few minutes with this disc is a mighty pleasing and restful experience.

Ravel: Introduction and Allegro in G flat major. Laura Newell, harpist, with the Stuyvesant String Quartet; John Wummer, flute; and Ralph McLane, clarinet. Three sides, and **Debussy**—trans. Grandjany: **Maid With the Flaxen Hair.** Laura Newell, harpist. 2–12" discs (C-70082D and C-70083D) in album. Columbia Set X-167. $3.50.

Here is another example of Ravel at his best! Rich and colorful, yet delicately tempered with classic restraint, this composition gives us lovely melodies skillfully orchestrated and carefully blended into harmonic patterns of unusual beauty. This work amounts to a concerto for harp and chamber orchestra, and the very quality of the principal solo instrument is suggestion enough of the sort of music this is.

This set is brilliant. The recording is perfect, and Laura Newell, with John Wummer, flute, Ralph McLane, clarinet, and the Stuyvesant Quartet give a grand performance. Miss Newell's solo of the Debussy prelude also clearly displays the delicacy and skill of this fine harpist. The present set replaces a much earlier version by Denise Herbrecht with a chamber orchestra under Coppola.

PIANO

Castelnuovo-Tedesco: Cipressi. Mario Castelnuovo-Tedesco (piano). 1–12" disc (V-16449). $2.

A few slight works of the Italian composer and pianist, Mario Castelnuovo-Tedesco (1895-), have been recorded, but this is the first of importance. Castelnuovo was a student of Pizzetti, and his works have appeared numerous times upon programs of modern music both in Italy and throughout Europe. He has a quite individual style which is marked by a fine feeling for poetry of a most sensitive nature. Many of his pieces are descriptive, the present one bears the sub-title, "Remembering the Cypresses of Usigliano di Sari." In his descriptive writing, he does not attempt to paint a realistic picture but rather to present musical values that will inspire similar emotions. We found the present piece of much interest, and do not hesitate to recommend it highly. Castelnuovo is a pianist of great ability and plays with a sense of refinement that is altogether charming. We rather feel that this is a record that may have considerable historic value in the years to come.

Beethoven: Sonata No. 14 in C sharp minor, Op. 27, No. 2 ("Moonlight")—First Movement: Adagio. One side, and **Paderewski: Minuet in G major, Op. 14, No. 1.** Ignace Jan Paderewski (piano). 1–12" disc (V-16250). $2.

Victor has taken one side from Paderewski's recording of the "Moonlight" and doubled it with a former recording of his own famous Minuet to make a disc that should have a very wide popular appeal. A great many persons who will wish to have one Paderewski record in their collection will very likely select this disc; certainly anyone could enjoy this tuneful music.

Debussy: Cloches à travers les feuilles (Images—Set 2, No. 1). One side, and **Debussy: Mouvement** (Images—Set I, No. 3). Walter Gieseking (piano). 1–10" disc (C-LB56). $1.50.

More and more music lovers are turning to Walter Gieseking, proclaiming him the greatest living interpreter of Debussy. This lovely little disc will doubtless add to his celebrity in that field.

Arensky: Romance from First Suite for Two Pianos, Op. 15. One side, and **Beethoven**—arr. Thern: **Turkish March** (from "Ruins of Athens"). Bartlett and Robertson (pianos). 1–10" disc (C-17198D). $1.

A nice little record containing two pleasing selections by the famous two-piano team of Bartlett and Robertson. Charmingly played and well recorded.

VOCAL

Tchaikovsky Recital. Maria Kurenko (soprano) with piano accompaniment by Sergei Tarnowsky. 2–12″ discs (V-16417 and V-16418) and 2–10″ discs (V-2093 and V-2094) in album. Victor Set M-678. $7.

Speak Not, O Beloved, Op. 6, No. 2. One side, and *None But the Lonely Heart, Op. 6, No. 6.* 1–10″ disc (V-2093).

So Soon Forgotten, Romance No. 19. One side, and *"The Enchantress"—Aria from Act IV.* 1–10″ disc (V-2094).

One Small Word, Op. 28, No. 6. One side, and *At the Ball, Op. 38, No. 3* and *Children's Song, Op. 54, No. 16.* 1–12″ disc (V-16418).

'Twas You Alone, Op. 57, No. 6 and *Song of the Gypsy Girl, Op. 60, No. 7.* One side, and *Complaint of the Bride, Op. 47, No. 7.* 1–12″ disc (V-16417).

With the exception of *None But the Lonely Heart* and possibly *Don Juan's Serenade*, few of the many songs of Tchaikovsky have graced concert programs. It is quite fitting that Victor takes this opportunity, to add to the commemoration of the one hundreth anniversary of the birth of the most popular of Russian composers, by issuing this album of rarely heard songs. There are nine songs in all, and though they cover a wide range in the musical life of this melancholic genius, they all seem to bear the imprint of fatalism so evident in the majority of his works.

It has been a long time since Mme. Kurenko has sung on records, and we are fortunate in having so brilliant an artist for these interpretations. Her voice has just the right timbre for these songs, and she uses it with unusual intelligence in making each selection a complete and dramatic picture. The accompaniments by Sergei Tarnowsky are especially sensitive, and extremely fine reproduction rounds out a timely and noteworthy pressing. A worth-while brochure of translations enhances the set as the songs are sung in Russian.

Rimsky-Korsakov: The Nightingale and the Rose, Op. 2, No. 2. One side, and **Arensky: On Wings of Dream.** Rosa Ponselle (soprano) with piano accompaniment by Romano Romani. 1–12″ disc (V-16451). $2.

Miss Ponselle's many admirers will probably welcome this disc although we cannot become very enthusiastic about it. We would very much prefer it if this artist would give us some operatic arias for which she is famous.

Early German Lieder. Ernst Wolff (baritone) accompanying himself at the piano. 2–10″ discs (C-4234M and C-4235M) in album. Columbia Set X-168. $2.

Brant: Es steht ein' Lind' and *Langenau: Linde.* One side, and *Minnelied* and *Ich spring' in diesem Ringe* (both from the Locheimer Liederbuch—1460). 1–10″ disc (C-4234M).

Isaac: Innsbruck and *Orthmayr: Braun's Meidelein.* One side, and *Eine schön' Tageweis'* (Melody after Böhme—1555). 1–10″ disc (C-4235M).

These discs contain seven little songs that date from the 15th and 16th centuries. They will be of particular interest to students of musical history for they bridge the gap between the earlier songs of the minnesingers and the classical songs that were to follow them. However, they are not of historical appeal only; they are very pleasant to listen to, and many persons will enjoy them without knowing of their educational worth. English translations of each song are given in the booklet that accompanies this album. Ernst Wolff has made an extensive study of German lieder from its very beginnings, and is therefore nicely qualified to properly render these charming little pieces.

Romberg: One Kiss. One side, and **Romberg: Lover, Come Back to Me.** Jeanette MacDonald (soprano) with orchestra accompaniment. 1–10″ disc (V-2048). $1.50.

Jeanette MacDonald is undoubtedly a popular artist, but whether her singing a couple of tuneful Romberg numbers puts her in the Senior Red Seal class is very much a question. Will persons who are interested in such discs pay $1.50 for a 10-inch one? Perhaps we are too commercially minded, but the success of a record of this kind depends upon how many are sold. This disc certainly has everything with which to bid for wide appeal, and at a lower price would be likely to jump into the "best seller" class. Both selections are from the new M-G-M film *The New Moon.*

Moussorgsky: Songs and Dances of Death—(1) Trepack, (2) Death's Lullaby, (3) Death's Serenade, (4) Field Marshall Death. Moshe Rudinow (baritone) with piano accompaniment by Esther Elkins. 2–12″ discs (GT-12.110 and GT-12.111) in album. Gamut Set MS-5. $4.50.

These recordings were made by Moshe Rudinow, the cantor of Temple Emanu-El, especially for the Carnegie Foundation. When the music committee of the Foundation heard them, they were so impressed with their high quality that they gave permission for their general release. Mr. Rudinow uses the original Moussorgsky text rather than the usual Rimsky-Korsakov revisions.

For those who wish to make a comparison, these songs were recorded by Igor Gorin, and will be found in Victor Set M-636.

Alfven: Skogen Sover and **Cklof: Morgon** (in Swedish). One side, and **Schubert: An die Leier, Op. 56, No. 2** (in German). Jussi Bjoerling (tenor) with piano accompaniment by Harry Ebert. 1–12″ disc (V-12831). $1.50.

Bjoerling presents three pieces on this disc. We found the two Swedish songs the more attractive; we just don't think that Bjoerling is a great lieder singer. He may develop into one, but we rather feel that his field is in the realm of the opera.

Capua: O Sole Mio (My Sunshine). One side, and **Mario: Santa Lucia Luntana** (both in Italian). Nino Martini (tenor) with orchestra conducted by Howard Barlow. 1–10″ disc (C-17197D). $1.

Two of the most popular Italian songs, sung by Nino Martini of the Metropolitan, star of the radio, and an outstanding Hollywood artist. As both numbers are well sung, this disc should have a very wide appeal.

OPERA

Verdi: Traviata—Brindisi from Act I: Libiam nei Lieti Calici. Anna Rozsa (soprano), Alessandro Ziliani (tenor), with La Scala Orchestra and Chorus conducted by Carlo Sabajno. One side, and **Verdi: Traviata—Finale from Act II:** Ah Si! Che Feci! Rozsa and DeFranco (sopranos), Ziliani (tenor), Borgonovo (baritone), Gelli (bass), with La Scala Orchestra and Chorus conducted by Carlo Sabajno. 1–12″ disc (V-12832). $1.50.

Victor has taken these two sides from its complete recording of *Traviata* and is issuing them on this record. Perhaps it isn't a bad idea to select a particularly popular part or two from a complete recording and issue them separately. It serves two purposes; it makes the much wanted arias easily available, and the separate discs may easily act as samples. For example, if you find the present record attractive, it may be that you would be interested in the complete recording. If so, it is Victor Set M-112.

Verdi: Ernani. Abridged recording. Lyda Betti (soprano), Mario Berini (tenor), Wm. Hirschfeld (baritone), Gordon Gifford (bass), with Chorus and Chamber Orchestra, conducted by Raoul Querze. 5–12″ discs (R-605 to R-609) in album. Royale Album Set No. 32. $5.50.

Little of Verdi's early opera *Ernani* is available on records and so this neat little version is mighty welcome. Many opera lovers will very likely wish to expand their collection of operatic recordings by adding this inexpensive set to their libraries. The voices and chorus are quite satisfactory, not Metropolitan talent to be sure, but one does not expect that in a set of this caliber. We do not hesitate to suggest that these discs are well worth investigation.

CHORAL

Nanino: Diffusa est Gratia (In Latin) and **To My Humble Supplication** (Genevan Psalter 1543) (In English). One side, and **Palestrina: Exaltabo Te, Domine** (In Latin). One side, and **Durante: Kyrie** (In Latin). One side, and **Lotti: Crucifixus** (In Latin). Columbia University Choir conducted by Lowell P. Beveridge. 2–10″ discs (CU-103 and CU-104). $1 each. (Two-pocket album available with these records at 50c additional.)

The appeal of this pair of discs will be limited to those persons who are interested in liturgical music of the 16th, 17th and 18th centuries. For those persons, it will be necessary only to list these records and state that the Columbia University Choir gives satisfactory performances. The recording is not all that it might be, but those interested will very likely overlook that in their desire to have these selections for their collections.

MISCELLANEOUS

The Voice of Poetry, Volume II. (An Anthology of Recorded Verse.) John Gielgud (recitation). 6–10″ discs (C-DB1886 to C-DB1891) in album. $8.

Waller: Go Lovely Rose and *Anonymous: Since First I Saw Your Face* and *Shakespeare: Shall I Compare Thee (Sonnet XVIII)*. One side, and *Jonson: The Triumph and Shakespeare: That Time of Year (Sonnet LXXIII)*. (C-DB 1886.)

Shelley: Ode to the West Wind (Stanzas 1 to 3). One side, and *Shelley: Ode to the West Wind* (Stanzas 4 and 5). (C-DB1887.)

Shelley: Ozymandias and *Donne: Death.* One side, and *Byron: So we'll go no more a-roving* and *Kingsley: Young and Old* and *Rossetti: A Birthday.* (C-DB1888.)

Morris: Summer Dawn and *Tennyson: Break, Break, Break.* One side, and *Bridges: The Storm is Over.* (C-DB1889.)

Sassoon: Lone heart, learning and *Sassoon: Down the Glimmering Staircase* and *Mare: Arabia.* One side, and *Masefield: Truth* and *Davies: Leisure* and *Mare: Silver.* (C-DB1890.)

Eliot: Journey of the Magi. One side, and *Eliot: Preludes.* (C-DB1891.)

For a review of this set of records, see the editorial on page 1 of this issue.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, R—Royale, SL—Shirmer's Library, T—Telefunken, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

H. ROYER SMITH COMPANY

"The World's Record Shop"

10TH & WALNUT STREETS - - - - PHILADELPHIA, PA., U. S. A.

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AN interesting pair of records came to our attention the other day; they contain two discourses by William Lyon Phelps taken from his recent book *Autobiography with Letters*. They are entitled "The Joy of Teaching" and "Interlude on Cats." To the thousands of students that have passed through Billy Phelps' classroom, during his more than forty years of teaching at Yale, these discs will doubtless be invaluable. As the recording is particularly faithful, it would seem that the great teacher were here in person as one listens to these discs. A nicely printed booklet giving the text of the discourses and an introduction by W. Cabell Greet of Columbia University accompanies this album. The price of these discs, with booklet and album is $5.

* * *

As a number of verse speaking choirs are being formed throughout the country, it occurred to us that a little disc that we came across the other day might be of interest to those organizations. It contains the following poems: Davidson's *The Song of a Train;* Hughes' *Poets, Painters and Puddings;* Mare's *Ship of Rio;* and J. H. Fere's translations of excerpts from Aristophanes' *The Birds* and *The Frogs*. These selections were recorded by the Verse Speaking Choir of the Channing School under the direction of Hilda Brettell. We know little of this art and so are not competent to judge these performances, however, the diction and the rhythm seem excellent. This disc is number V-B8962. Price $1.35.

ORCHESTRA

Haydn: Symphony No. 92 in G major ("Oxford"). Paris Conservatory Orchestra conducted by Bruno Walter. 3–12" discs (V-12974 to V-12976) in album. Victor Set M-682. $5.

The above recording will definitely replace the one made some nine years ago by Hans Weisbach and the London Symphony. It derives its name from the auspicious occasion of the conferring of a doctor's degree upon Papa Haydn by Oxford University, in a commemorative ceremony. We are told that the scene was enhanced by the composer's appearance on the podium in cap and gown. The charm that pervaded the situation at the time is inherent in the music. Here is a score full of wit and gaiety with a flowing melodic line which makes it such delightful listening, especially during these summer days.

Bruno Walter needs no introduction to the record collector. His great artistry has been recorded many times over, and in these discs continues to confirm our utmost respect and reverence for his performances. The Paris Conservatory group strengthen the fine impression made in previous pressings and play with great dexterity and the reproduction is done with extreme fidelity.

Mozart: Symphony No. 38 in D major, K. 504 ("Prague"). Chicago Symphony Orchestra conducted by Frederick Stock. 3–12" discs (C-11252D to C-11254D) in album. Columbia Set M-410. $6.

The mature Mozart, in eloquent mood, is presented in this release. To hear one of his symphonies without a minuet is a rare occasion and gives a hint of the more serious works to follow in his catalogue of genius. The scoring is slightly unusual and he makes use of different combinations of instruments to improve the tone coloring. Just two years ago we had a recording of this work by Bruno Walter and the Vienna Philharmonic and while we were highly pleased with that performance we must applaud with keen enthusiasm the meticulous and sparkling interpretation by Dr. Stock and the Chicago ensemble. The engineers have succeeded in reproducing every faint nuance to the strongest fortissimo with amazing fidelity.

Bizet: L'Arlésienne Suite No. 2. Boston "Pops" Orchestra conducted by Arthur Fiedler. 2–12" discs (V-12999 and V-13000) in album. Victor Set M-683. $3.50.

Critics are agreed that Bizet holds an uncontested place in musical history for *Carmen*, and the incidental *Arlésienne* music written for Daudet's drama. Almost without exception, opera companies choose to present *Carmen* using movements from *L'Arlésienne Suite* for the several ballet scenes. The *Farandole* of this second suite will be especially familiar to most for this reason.

Innumerable single discs, and several early sets of *L'Arlésienne Suite* are listed in domestic catalogues, notably the first suite recorded some years ago by Stokowski and the Philadelphia Orchestra, and an early recording of both the first and second suites by Pierné and the Paris Orchestra of the Concerts Colonne, but a modern recording of this very popular music is in order, and this excellent recording by the Boston "Pops" Orchestra under Arthur Fiedler is a wish half fulfilled.

Wagner: Rienzi — Overture. Three sides, and **Berlioz: Marche Troyenne** (from "Les Troyens"). Paris Conservatory Orchestra conducted by Felix Weingartner. 2–12" discs (C-70088D and C-70089D) in album. Columbia Set X-169. $3.50.

Weingartner's modern recording of *Rienzi Overture* is very welcome—a new version has been needed for many years. This great conductor has been famous for his Wagnerian interpretations and we feel sure that most of our readers will acclaim his present efforts. The Berlioz selection that fills the fourth side of this pair of discs is most acceptable. It is spirited and displays the composer's love of rich orchestral color. If you wish to give a friend an inexpensive album, here is one that will very likely appeal to nearly every music lover.

Delius: On Hearing the First Cuckoo in Spring. London Philharmonic Orchestra conducted by Constant Lambert. 1–10" disc (V-4496). $1.

Beecham's recording of this very charming little work has been a favorite of ours for many years and we are loath to accept a substitute. However, we must admit that the present version has the benefit of the best of modern reproduction and that Constant Lambert gives a sterling performance. We rather believe that most persons will prefer the present disc. If you are not familiar with Delius' most popular composition, by all means make its acquaintance. It is a lovely little piece of practically universal appeal.

Auber: Crown Diamonds—Overture. London Philharmonic Orchestra conducted by Constant Lambert. 1–12" disc (V-12806). $1.50.

Not great music, but light music of a pleasing character nicely played and excellently reproduced. A disc that will appeal to almost anyone, if he is not too high-brow.

Wagner: Siegfried Idyll. Vienna Philharmonic Orchestra conducted by Bruno Walter. Four sides, and **Wagner: The Fairies (Die Feen) Overture.** London Symphony Orchestra conducted by Albert Coates. 3–12" discs (V-36319 to V-36321) in album. Victor Set G-12. $3.25.

Of the many recordings available of the popular *Siegfried Idyll*, we would not be surprised if a number of music lovers chose this version by Bruno Walter. Mr. Walter gives a reading that pleases us tremendously, and while the recording was made several years ago, it is highly satisfactory as to the fidelity of the reproduction. Albert Coates' version of the seldom heard *Die Feen Overture* is a valued added feature of this inexpensive album. Here is a bargain well worth investigation.

Albeniz — orchestrated by O'Connell: **Córdoba** (Nocturne). Victor Symphony Orchestra conducted by Charles O'Connell. 1–12" disc (V-36318). $1.

Albeniz's *Córdoba* is a bit of unusual music superbly orchestrated and excellently presented under the distinguished direction of Charles O'Connell. This disc offers real value at its modest price for those who are interested in musical items out of the beaten track.

Lehar: Waltzes from "Count of Luxembourg." One side, and **Lehar: Merry Widow Waltz** and **Sieczynski: Vienna, City of My Dreams.** Andre Kostelanetz and his Orchestra. 1–10" disc (C-4237M). 75c.

Kostelanetz is gaining in favor with record enthusiasts each month, and his new disc should not lessen his celebrity. We found it very pleasing and we are sure that many of our readers will like it too.

CONCERTO

Beethoven: Concerto No. 4 in G major, Op. 58. Walter Gieseking (piano) and the Saxon State Orchestra conducted by Karl Bohm. 4–12" discs (C-70094D to C-70097D) in album. Columbia Set M-411. $6.

A Gieseking release is always a matter of major importance to the record collector, and the above recording will give ample corroboration of the high esteem in which this artist is held. It is some eight years since the Schnabel pressing of the same work made its debut, and it is probable that a lengthy debate could be had over the virtues of each performance. Whereas Gieseking seems to color his phrases with more delicacy than the composition appears to require, he still communicates a breadth and depth of understanding that was heard in his *Waldstein* and *Appassionata* interpretations. Schnabel gives a strength and vigor to this work which is not quite achieved by the present soloist. On the other hand, the moving beauty of the second movement as played by Gieseking is one that will never

be forgotten. He also imparts variety by using the second cadenza of the two written for this concerto. The Saxon State orchestra seems to be held too much in reserve and does not quite match the soloist either in tone or interpretation. The reproduction is excellent.

Gershwin: Concerto in F. Jésus María Sanromá (piano) and the Boston "Pops" Orchestra conducted by Arthur Fiedler. 4–12" discs (V-17208 to V-17211S) in album. Victor Set M-690. $7.

Certainly this is a timely release, for during the present George Gershwin Memorial Month we are hearing more music by this great American composer than we have ever heard before. It is also a very welcome release, for a modern recording of this work has been badly needed. Victor is to be congratulated upon selecting Jésus María Sanromá to perform the piano part, and upon selecting Arthur Fiedler to direct the work. Mr. Sanromá has probably given more public performances of the compositions of George Gershwin than any other pianist, and Mr. Fiedler has specialized in the piano-orchestra works of this composer, which have appeared on his programs again and again. Sanromá and Fiedler are a great combination in this instance, and they have produced a version of this famous concerto that should stand for years to come. In view of the fact that the reproduction throughout is of the best, this set may be heartily recommended.

CHAMBER MUSIC

Boccherini: Quartet in G minor, Op. 33, No. 5. The Roth Quartet. 2–12" discs (C-70090D and C-70091D) in album. Columbia Set X-170. $3.50.

After listening to this truly delightful Boccherini quartet we realize to the fullest extent how limitless is the supply of really great music, and how thrilling it is to be living in so early a period of musical history when the annotation and recording of such music is barely in its infancy. Exquisite melodies are delicately woven into lovely patterns with a skill and dignity comparable to Haydn's best efforts, yet less than half a dozen of Boccherini's nearly one hundred quartets (some biographers give one hundred and two) have been recorded, and only two are still listed in domestic catalogues. One is listed in the Columbia catalogue (D major, Op. 6, No. 1, Col. set X-99) and the other is available on the private Friends of Recorded Music label (A major, Op. 33, No. 6, FRM No. 1 and 2).

The famous Roth quartet gives a superb performance, and is excellently recorded. We feel that this group has made another valuable contribution to recorded chamber music, and we hope it will favor Boccherini with further research into the works of this great Master.

Copland: Two Pieces for String Quartet — (1) Lento Molto, (2) Rondino. The Dorian String Quartet. 1–12" disc (C-70092). $1.50.

We are continually hearing that most modern music is not worth listening to—it has no melody and is written for technical musicians to study rather than for music lovers to enjoy. This cannot be said of these two charming little pieces of the American composer Aaron Copland (1900-). *Rondino* was written in Paris in 1923 and is one of the first bits of serious music to show the influence of jazz—don't let that prejudice you—it is really very nice and in excellent taste. *Lento Molto* dates from 1928 and was composed in America. It is a carefully thought out and beautifully developed slow movement that is a lovely little composition entirely complete within itself. Its melody is sustained throughout quite adroitly and the hearer's interest is held until the last note. The Dorian String Quartet is well-known to radio audiences through its series of American chamber music programs projected by the Columbia Broadcasting Company. Its playing of these pieces are little works of art that may be recommended to any intelligent music lover.

Beethoven: Sextet for Two French Horns and String Quartet in E flat, Op. 81B. Royale Chamber Orchestra conducted by Henri Nosco. 2–12" discs (R-622 and R-623). $1 each. (Two-pocket album available with these records at 50c additional.)

We don't recall ever having heard another recording of this early chamber work of Beethoven which dates from about 1794. It is not anything in which the average music lover would be particularly interested, although it is pleasing enough as it runs along in its happy way, much after the style of Papa Haydn in his best of humors. It will be of interest to collectors of Beethoven items, and it is so recommended.

Dvorák: Quartet No. 6 in F major, Op. 96 ("American"). The Budapest Quartet. 3–12" discs (V-16835 to V-16837) in album. Victor Set M-681. $6.50.

Just two years ago Columbia issued a very fine version of this quartet played by the Roth String Quartet. It was well received and many collectors added it to their libraries. We doubt if many of them will wish to replace it with the present recording. The Budapest Quartet gives a superb rendition, but it is certainly not enough better to warrant changing, and also it costs $1.50 more than the earlier set.

PIANO

Stravinsky: Capriccio for Piano and Orchestra. Jésus María Sanromá (piano) and the Boston Symphony Orchestra conducted by Serge Koussevitsky. 2–12" discs (V-16833 and V-16834) in album. Victor Set M-685. $4.50.

More than a decade ago the fuss and furor caused

by Stravinsky's appearance on the musical horizon had died gradually to a mere whisper. The musical world had settled down to a complacent acceptance of this great Russian Creator-Nihilist. In 1928, Stravinsky had already enjoyed some years of popularity, touring Europe as a soloist and conductor of his own works. He decided in that year that his public had had enough of his piano concerto, and were ready for something new. Hence the Capriccio here recorded, a quasi-piano concerto, with more emphasis on the piano as a member of the orchestra than as a solo instrument.

This Capriccio has been recorded before by the Straram Orchestra under Ansermet with the composer at the piano, but this was ten years ago in Columbia's Paris studios. This present set far, far overshadows that first recording. The Columbia set, suffering as it does from poor recording technique and a much less competent orchestra, has the persuasive advantage of being more "authentic," with the composer actually the soloist. However, none can dispute the musicianship and genius of Mr. Sanromá, who has had the honor of playing this Capriccio with Koussevitsky and the Boston Symphony Orchestra for Mr. Stravinsky in Carnegie Hall last January. We recommend this set unreservedly as brilliant music, masterfully performed, and expertly recorded.

Krenek: Eleven Short Piano Pieces (from Op. 83). Ernst Krenek (piano). 2–10″ discs (C-17200D and C-17201D) in album. Columbia Set X-171. $2.50.

Undoubtedly, the number of persons who would accept completely atonal works in their musical library are limited to a few. The standard diatonic scale, with its associated chromatic modifications, is so much a second nature to us that it is extremely difficult for us to adjust ourselves to any other mode or scale. We are prone to compare a new scale with our own Ionic mode, instead of accepting a new work in relation to its own arbitrary, predetermined arrangement of tones or developed form.

However, so fascinated were we, and so stirred was our intellectual curiosity on listening to these piano pieces composed by Krenek, that we dare our readers at least to listen to this novel album. Written in the twelve-tone technique formulated by Schönberg, these piano pieces are in amazing contrast not only to conventional music, but even to much of our so-called "modern" music. The twelve-tone scale, with its reversed and inverted variants, offers the composer and the listener a completely unfamiliar pattern on which to build remarkable musical impressions. Played by the composer, this set bears an uncontestable seal of artistic authenticity.

Schubert: Moments Musicals, Op. 94. Artur Schnabel (piano). 3–12″ discs (V-17021 to V-17023) in album. Victor Set M-684. $6.50.

The average listener will probably think of "the" Moment Musical, in F minor, usually given without key name, when hearing this title. The reason being, no doubt, that it has been played by every variety of instrument and instrumental combination. The popularity of the piece in F minor has perhaps obscured the beauties of the other lesser known selections of the group. The six compositions of this opus are impressed with the melodic beauty that only a Schubert could create. We are indeed fortunate in having so masterful an artist as Artur Schnabel to convey his distinctive interpretations to these works. Repeated hearings give one a feeling of repose and quiet that is reminiscent of another world. Here is a release that deserves the attention of every true music lover. The recording made by Ethel Leginska some twelve years ago seems decidedly inferior in many respects, especially in the reproduction.

Beethoven: Variations in E flat major, Op. 35. ("Eroica"). Lili Kraus (piano). 3–12″ discs (PA-20470 to PA-20472). $2 each. (Two-pocket album available with these records at 50c extra.)

Special attention should be called to this outstanding recording by Lili Kraus. In the first place, this rather long work, consisting of fifteen variations based on an air from the ballet *Prometheus*, which is also used as the theme for the finale of Beethoven's third symphony, requires consummate skill for an adequate performance. It is not a piece for the amateur. Its emotional content ranges from the rough humor of some of the early variations to a great depth of feeling that begins with the fourteenth variation and carries through the long symphonic coda, containing a partly completed fugue, which brings this great composition to a close. Miss Kraus takes each section in her stride and presents on these discs a performance that deserves superlative praise. The piano reproduction is of the very best.

This work is contained in the fifteenth volume of the Beethoven Sonata Society played by Artur Schnabel. We have compared Miss Kraus' version with that of Mr. Schnabel's, and must report that, in our opinion, it is much superior. To check us, play the difficult finale, and note Miss Kraus' clear-cut performance. You will not find the slurred passages that occasionally mar Mr. Schnabel's performance of that movement.

BAND

Fucik: Entry of the Gladiators—March. One side, and **J. F. Wagner: Under the Double Eagle**—March. Band of H. M. Grenadier Guards conducted by Major George Miller. 1–10″ disc (C-4238M). 75c.

A famous English band plays two well-known marches. *Entry of the Gladiators*, known to all circus audiences, is played in a concert version and is not suitable for marching. Schools, please take note.

VOCAL

Gladys Swarthout in Song. Gladys Swarthout (mezzo-soprano) with piano accompaniments by Lester Hodges. 4–12″ discs (V-16778 to V-16781) in album. Victor Set M-679. $8.

Handel: Rinaldo—Lascia ch'io pianga (in Italian). One side, and **Dowland: Come Again, Sweet Love** and **Purcell: The Libertine**—Nymphs and Shepherds (both in English). (V-16778.)

Chausson: Les temps des lilas (in French). One side, and **Pittaluga: Romanza de Solita** (from "La Romeria de los Cornudos") and **Granados: El majo discreto** (both in Spanish). (V-16779.)

Carpenter: Serenade. One side, and **MacCathnhaoil**—arr. Harty: **My Lagan Love** (both in English). (V-16780.)

Molloy: The Kerry Dance. One side, and **Malotte: The Lord's Prayer** (both in English). (V-16781.)

The great charm of this group of discs lies to some extent in the wide and excellent choice of songs that Miss Swarthout has made for this collection. There is not one that might be termed hackneyed. It is always a temptation for an artist to include in an album such as this a few tried and true "pot boilers." Miss Swarthout does not need them —her art is such that this set should find a wide market without them, and we are very sure that it will. In this group of songs the field is fairly well covered from John Dowland, a contemporary of Shakespeare, to our own John Alden Carpenter. Space does not permit our commenting on each selection, but we should like to call attention to the very lovely Elizabethan **Come Again, Sweet Love,** the spritely **Nymphs and Shepherds** of Purcell, and Miss Swarthout's reverent rendition of Malotte's **The Lord's Prayer.** If you do not feel that you can afford the whole album at this time, separate discs may be purchased at $2 each.

Synagogue Music. Robert H. Segal (baritone) with Chorus conducted by A. W. Binder, and organ accompaniment by Alexander Richardson. 3–12″ discs (V-13162 to V-13164) in album. Victor Set M-688. $5.

Songs of Palestine. Robert H. Segal (baritone) with Chorus conducted by A. W. Binder, and piano accompaniment by Alexander Richardson. 3–12″ discs (V-13159 to V-13161) in album. Victor Set M-687. $5.

The first of these two unusual albums contains selections from the traditional liturgy of the Hebrew sacred service. A point to be noted is that the music in question has been "modernized." That is, in the conservative and reformed type of service, of which this is a part, it is customary to have a baritone sing the solo part in a rather restrained and stately manner, which is in contrast to the older and more orthodox service wherein a tenor sings the solos in a lamenting and emotional outcry.

The second album is secular in character, owing some of its melodic patterns to liturgical forms. This is natural since the early singing was connected in the main with worship. However, since the re-birth of Palestine a great many native poets and musicians have found inspiration in the harvest festivals, pastoral songs, and pioneer accomplishments. These have become an intrinsic part of the growing culture of the new Palestine. Unusually interesting in rhythm and melody, these songs also show the influence of Arabic and Yemenite musical forms.

Both recordings have the same soloist, Robert H. Segal, who is perfectly fitted by training and voice to interpret the various selections. He is ably assisted by a fine choir which is directed by A. W. Binder, long an authority on this type of music. An excellent brochure of translations is included in each album making a unique and individual contribution to the library of recorded music.

Schubert: Hark, Hark, the Lark (from Shakespeare's "Cymbeline"). One side, and **Brahms: Sapphische Ode, Op. 94, No. 4,** and **Wolf: Gesang Weylas.** Kerstin Thorborg (contralto) with piano accompaniment by Leo Rosenek. (All sung in German.) 1–12″ disc (V-16969). $2.

Kerstin Thorborg of the Metropolitan makes her debut on Victor records this month with fine renditions of three very excellent songs—one each by Schubert, Brahms, and Hugo Wolf. It is a splendid choice for a first record, and shows quickly Miss Thorborg's art in a variety of moods. We shall be looking forward to some operatic recordings by this outstanding artist, which very likely will be released in the near future.

Lambert: She Is Far From the Land. One side, and **Parry: Jerusalem.** Paul Robeson (bass) with Orchestra. 1–10″ disc (V-B9010). $1.35.

Paul Robeson seems to do almost everything with good taste. This month he offers two well-known English songs, that one would think were not exactly in his line, but he comes through with flying colors.

Charles: Let My Song Fill Your Heart. One side, and **Ferrata: Night, and the Curtains Drawn** (Op. 22, No. 1). Margaret Speaks (soprano) with piano accompaniment by Alderson Mowbray. 1–10″ disc (V-4523). $1.

Margaret Speaks, who is well-known to radio audiences, makes her debut on Victor records with these light but pleasing little songs. They are just the sort of numbers that will have a very wide appeal and we predict that this disc will enjoy considerable popularity. Both selections are nicely sung and splendidly recorded.

ORGAN

Bach: Fantasia and Fugue in C minor (Peeters Book III, No. 6). Edouard Commette playing the Organ of Saint Jean Cathedral, Lyon. 1–12″ disc (C-70087D). $1.50.

There is great clarity in the recording of this disc. Although it reflects the usual good taste of this fine organist, we feel the previous recording by Dupré (V-9284) has more color and taste in registration. The music itself does not move so fast that those not entirely familiar with Bach or fugues would have any trouble "following" the music, as is frequently the case, especially in organ recordings. Either of the records of this work is a most worthwhile addition to one's library.

VIOLONCELLO

Bruch: Kol Nidrei, Op. 47. Pablo Casals (violoncello) with the London Symphony Orchestra Conducted by Sir Landon Ronald. Three sides, and **Haydn** — arr. Piatti: **Minuet.** Pablo Casals (violoncello) with piano accompaniment by Blas-Net. 2–12″ discs (V-14842 and V-14843) in album. Victor Set M-680. $4.50.

Although he composed many different compositions ranging from songs to oratorios, Max Bruch is remembered mainly for his setting of *Kol Nidrei* and the violin concerto in G minor. His deep interest in folk music apparently drew him to write the variations on the traditional Hebrew lament, which is sung in all synagogues on the eve of the Day of Atonement.

This work has been recorded before by several 'cellists yet it is safe to say that this performance by Casals makes all others seem obsolete. The mastery and deep insight, so evident in all of his performances, is faithfully engraved upon these discs. The music moves with nobility and grandeur in the hands of this great artist. This also happens to be one of the last recordings made by the late Sir Landon Ronald. In striking contrast is the Haydn minuet which occupies the last side of the set. Reproduction is excellent.

CHORAL

I Know a City Called Heaven (arr.—Hall Johnson). One side, and **I Got a Mule** (arr.—Hall Johnson). Hall Johnson Choir conducted by Hall Johnson. 1–10″ disc (V-4497). $1.

It has been some time since we have had a record by the Hall Johnson Choir—the most famous Negro choir now before the public. This organization has a style all its own and it is splendidly exemplified on this disc. *I Know a City Called Heaven* has been heard over the radio a number of times recently and a good recording of it should be very welcome. We can strongly recommend the present Hall Johnson version.

OPERA

Massenet: Herodiade—Vision fugitive. One side, and **Massenet: Le Roi de Lahore**—Promesse de mon avenir. Mario Basiola (baritone) accompanied by orchestra. 1–12″ disc (C-70093D). $1.50.

Lovers of opera in the grand manner will find this disc very much to their liking. Mario Basiola, formerly of the Metropolitan, displays his excellent baritone voice to fine advantage in both of these well-known arias.

Puccini: La Boheme—Mi chiamano Mimi (Act I). One side, and **Charpentier: Louise**—Depuis le jour (Act III). Grace Moore (soprano) with Victor Symphony Orchestra conducted by Wilfred Pelletier. 1–12″ disc (V-17189). $2.

Grace Moore, of the Metropolitan, the radio, and the movies, returns to records with two arias from her most popular operas. She sings both in excellent voice and style, and as she has the advantage of a fine accompanying orchestra under the distinguished direction of Wilfred Pelletier, she turns out a disc *par excellence.*

MISCELLANEOUS

Haydn—arr. Goehr: **Andante and Rondo** (from Concerto for Trumpet and Orchestra). George Eskdale (trumpet) and Symphony Orchestra conducted by Walter Goehr. 1–12″ disc (C-70106D). $1.50.

A group of musicians for whom we played this disc were just as fascinated with it as we were. It is certainly an unusual record containing some pleasing little Haydn tunes played exquisitely on the trumpet by a master of that instrument. Mr. Eskdale is splendidly supported by an adequate orchestra under the sympathetic direction of Walter Goehr. The soloist and the orchestra are always in perfect accord, thus bringing about a most colorful, balanced and thoroughly enjoyable performance. If you are looking for a little music that is different, don't miss this intriguing record.

Two Old French Songs—arr. Grandjany: (1) *Le bon petit Roi d'Yvetot* and (2) *Et ron ron ron, petit patapon.* One side, and **Bull**—trans. Grandjany: **The King's Hunt.** Marcel Grandjany (harp). 1–10″ disc (V-2095). $1.50.

Lovers of fine harp recordings will surely acclaim this disc. The art of Marcel Grandjany is strikingly reproduced. If such music appeals to you, don't miss this excellent record.

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THE question in the minds of most record collectors is whether the present new low prices established by Columbia and Victor will obtain indefinitely. In considering this question it might be well to review just what has happened. As everyone knows, Columbia was taken over by the Columbia Broadcasting System about two years ago. C.B.S. is a very energetic concern, manned by young men who feel that nothing is impossible. Their brilliant efforts have met with spectacular success in their other fields of endeavor, largely through their fearless enterprise, and now they have turned their attention to the record business in which so far they have had only reasonable success. They conceived the idea that by lowering the prices of classical records it would be possible to enlarge that market to the point where even with the new low prices it would be a profitable one. It is computed that to do this, the business would have to be tripled in dollars, which would mean that Columbia would have to sell about five times as many classical records as were sold at the old prices. In view of the fact that Columbia enjoyed only a small portion of this business, but had just signed up some very important new artists and orchestras, and had made it possible for the dealers to adjust their inventories without taking a loss due to the reduced prices, thus maintaining the dealers' good-will, it is very possible that Columbia might have sold five times as many records as previously. That is if nothing happened. But something did happen, and happened very quickly. Victor met Columbia's prices all down the line.

And now we have a very different picture. The whole classical record business will have to be tripled to maintain these new prices. Three dollars will have to be spent now for every dollar that was formerly invested in classical records. In our humble opinion, such an increase is highly improbable. It is true that for the next month or two this business will very likely jump to five or six times its normal volume, but when the new prices are established in the record buying public's mind as the regular record prices, the volume will drop back very considerably. The market will be broadened somewhat, because a certain number of persons will feel that they can now afford to buy classical discs who felt that they could not afford them before. However, we honestly do not believe that this will amount to very much in record volume. We would think that an increase of 25 per cent from this source would be a very optimistic estimate—our guess would be nearer 10 per cent. Our 25 years of experience with the record buying public has taught us that those persons who really want classical records will make, and have made, every sacrifice to get them, and the number of persons who are prospects for them and have not made the sacrifice would be very small indeed.

Now if we are correct in our estimate, and after the first flurry, the business drops back to a trifle above normal, something will have to be done. The companies have two choices. They may cut their catalogues down to those items which will sell at the new prices in quantities sufficient to pay their way, or they may raise their prices. One company has over six hundred album sets in its catalogue, not over 50 of which would be profitable at the new prices. As all of us would feel very badly if the catalogues were cut down so that they contained only the potboilers that were able to pay their way, and nothing but the very evident sure-fire best sellers were added from time to time, it would seem to us that the prices are sure to be adjusted upward. How soon this will occur

is anybody's guess. The companies may realize this condition and act very quickly, just as suddenly as they acted in reducing the prices, or they may hold out, hoping the other will have to take the first step.

As things are at the moment the record buyers are getting a great "break," and from the reports that reach us it would seem that a majority of them are making the most of it. There is only one worry in the back of their minds, the fear that the companies might cut their catalogues to fit the new prices. That would be a calamity, indeed.

ORCHESTRA

Brahms: Symphony No. 2 in D major, Op. 73. Philadelphia Orchestra conducted by Eugene Ormandy. 6–12" discs (V-17302 to V-17307) in album. Victor Set M-694. $6.50.

Brahms: Symphony No. 2 in D major, Op. 73. Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. 5–12" discs (C-11261D to C-11265D) in album. Columbia Set M-412. $5.50.

Authorities who have analyzed the Second Symphony remark to some degree of the more sombre moments in this work; some speak at length of the tragedy in it. Although it frequently bears the nickname "Sunny" and is generally conceded to be the brightest of the four great Brahms Symphonies, it is reasonable to assume that, if for no other reason than sheer contrast, there must be some darker moments or undercurrents present.

Anyone who agrees with the above simple truths will then rule out the rather desultory reading which Barbirolli gives. He apparently finds little but restiveness, even speed and impatience, in the work; disregarding the marvelous depth, the richness of the score, and the engaging inner parts. And not to help matters any, recording engineers also neglected to capture the fullness, giving the recording too sharp an edge; too thin a timbre.

One of the finest interpretations ever created of this work has been realized by Sir Thomas Beecham, in the Columbia Set M-265 (released October, 1936), which the present set unfortunately supersedes.

Ormandy, with the added benefit of superb recording, has come close to Beecham, and gives a thoughtful reading of lofty conception. He favors the drama of the work more than Beecham, but not to the point of over-emphasis or poor taste. In fact, Ormandy's rendition will bear many repeated hearings, each revealing fresh beauties and new facets of the work.

Dvorak: Symphony No. 5 in E minor. (From "The New World.") The All-American Youth Orchestra conducted by Leopold Stokowski. 6–12" discs (C-11349D to C-11354D/s) in album. Columbia Set M-416. $6.25.

After many months of stormy publicity, the striking figure, Leopold Stokowski, appears again with another experiment. He presents his hand-picked orchestra from America's Youth, playing one of the most popular symphonies in musical history, the appropriate *New World*, dedicated by Dvorak to America. This remarkable recording is a triumph, not only for Mr. Stokowski, but for his experiment itself. This hastily rehearsed group of unknown musicians gives a performance on records as sensational in ability and craftsmanship as does its founder and conductor in person. There are no Tabuteaus, Kincaids, or McGinnises in name, but the most critical ear will detect few flaws in technique or musicianship. The few apparent flaws can definitely be attributed to lack of rehearsal time, and the almost imperceptible spots in which perfect coördination isn't quite achieved, bring to mind similar mistakes we overlook in the leading orchestras of our day. If you haven't the *New World* already, you might do well to choose this one.

"The Heart of the Symphony." Victor Symphony Orchestra conducted by Charles O'Connell. 4–12" discs (V-36329 to V-36332) in art album. Victor Set G-15. $3.50.

Beethoven: Symphony No. 5 in C minor—First Movement. One side, and **Schubert: Symphony No. 8 in B minor** ("Unfinished")—Second Movement. (V-36329.)

Tchaikovsky: Symphony No. 4 in F minor—Third Movement. One side, and **Dvorak: Symphony No. 5 in E minor** ("From the New World")—Second Movement. (V-36330.)

Brahms: Symphony No. 1 in C minor—Fourth Movement. One side, and **Franck: Symphony in D minor**—Second Movement. (V-36331.)

Tchaikovsky: Symphony No. 5 in E minor—Second Movement. One side, and **Rimsky-Korsakov: Scheherazade**—Festival at Bagdad. (V-36332.) (Each movement listed above is an abridged version.)

This album might very well be entitled "An Introduction to the Symphony" — for that is what it will be to a great many persons, we feel very sure. Music lovers, who now feel that a symphony is too much for them, will hear these discs, and a large portion of them will probably wish to hear the work in its entirety. Mr. O'Connell has chosen the most melodious movements of seven of the best loved symphonies, and a striking section of Rimsky-Korsakov's popular suite *Scheherazade* for this album, within the pages of which will be found some of the greatest melodies of all times. Certainly no album of records we know of contains so much enjoyable

music of the first rank.

We have nothing but praise for the Victor Symphony Orchestra, which, by the way, contains some of America's finest symphony players, and for Mr. O'Connell's intelligent and always truly refined direction. Here is an album that should be featured by every record dealer in the country, if for no other reason than that it is bound to help his sales of complete symphonies. The orchestral reproduction is of the best.

Beethoven: Leonore Overture No. 3. Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 2–12″ discs (C-11288D and C-11289D) in album. Columbia Set X-173. $2.50.

Of the several recordings of the *Leonore Overture No. 3* already listed, the superior one in our opinion is the Victor set M-359 of several years ago, performed by Bruno Walter and the Vienna Philharmonic, and offers the best comparison for this new release by the increasingly popular Mitropoulos. As there is only a slight difference in recording technique, in favor of Columbia, a choice can only be a matter of opinion of the conductors. If you have no conductor preferences, you may be swayed by the fact that the Walter performance, carefully measured to three sides, with no important differences in tempi, does include, on the fourth side, the *Ruins of Athens Overture*, while the Mitropoulos recording is sparsely spread over all four sides of this two-record album.

Coates, Eric: Summer Days—Suite. Light Symphony Orchestra conducted by Eric Coates. 1–12″ disc (V-36336). 75c.

Some tinkling little tunes made into a suite and recorded by a moderate sized orchestra under the direction of the composer. Such music is said to be quite popular in Mr. Coates' native England, but it seems to us that we have plenty of it in this country without importing any more. We are not generally nationalistic in our views, but we would say that most of the light music produced on this side of the Atlantic is far superior to that contained on this disc.

Music of Victor Herbert. Andre Kostelanetz and his Orchestra. 4–12″ discs (C-7364M to C-7467M) in album. Columbia Set M-415. $4.50.

Splendid recordings and thoroughly fine renditions of some 19 of the most popular Victor Herbert melodies are contained in this attractive album. Andre Kostelanetz is well-known for his radio performances of this charming music, and we are sure that his many admirers will wish to own this excellent set of discs.

Strauss, Johann: Voices of Spring. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1–12″ disc (C-70338D). $1.

Sir Thomas turns his hand to the popular Strauss waltz *Frühlingsstimmen*, and as always, he gives a performance in excellent taste and one that fairly sparkles. We enjoyed this disc thoroughly, and we do not hesitate to recommend it most highly.

Key: The Star Spangled Banner (preceded by recitation: *Pledge to the Flag*). One side, and **Berlin: God Bless America.** All-American Youth Orchestra conducted by Leopold Stokowski. 1–10″ disc (C-17204D). 75c.

Stokowski missed the boat with these two supposedly stirring numbers. *The Star Spangled Banner* drags considerably, and the *God Bless America* would make a suitable accompaniment for the singing of a Chautauqua audience composed of nice old ladies sitting quietly with their hands in their laps. The now famous All-American Youth Orchestra sounds pretty swell and is probably all that the critics say it is and more.

Smetana: The Bartered Bride—Overture. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1–10″ disc (V-4498). 75c.

The Boston "Pops" are at home with music of this spirited character and turn in a performance that is thrilling from start to finish. Superb reproduction is an added feature.

Brahms: Waltzes. Symphony Orchestra conducted by Walter Goehr. 1–12″ disc (V-36325). 75c.

This medley of Brahms waltzes makes very pleasant listening as it is nicely recorded by a full orchestra under the sympathetic and intelligent direction of Walter Goehr.

Brahms: Variations on a Theme by Haydn, Op. 56a ("St. Antoni Chorale"). London Symphony Orchestra conducted by Pablo Casals. 3–12″ discs (V-36326 to V-36328) in album. Victor Set G-16. $2.50.

While the new low prices prevail on Victor records, it is more than likely that most persons will select the Toscanini version of this lovely work. However, if you do not wish to spend the extra dollar, you will find the present performance by the London Symphony Orchestra under the distinguished direction of Pablo Casals mighty satisfying.

Borodin — orch. Rimsky-Korsakov: **Dances from "Prince Igor," Act II.** London Philharmonic Orchestra conducted by Eugene Goosens. Four sides, and **Borodin**—orch. Rimsky-Korsakov: **March from "Prince Igor," Act III.** One side, and **Tchaikovsky: Polonaise from "Eugen Onegin," Act III.** The B. B. C. Symphony Orchestra conducted by Sir Adrian Boult. 3–12″ discs (V-36322 to V-36324) in album. Victor Set G-14. $2.50.

This album at its new low price is a real bargain. It contains much very worth-while Russian music played with fine spirit and nicely recorded. The Prince Igor Dances are particularly attractive.

Davies: Solemn Melody. One side, and **Martin: Evensong.** Victor Symphony Orchestra with Organ. 1–12″ disc (V-36338). 75c.

Two pieces popular with organists are here arranged for orchestra and organ. They are nicely played and splendidly recorded on this very modestly priced disc.

Grieg: At the Cradle (Lyric Piece, Op. 68). One side, and **Grieg: Evening in the Mountains** (Lyric Piece, Op. 68). New Mayfair Chamber Orchestra conducted by George Walter. 1–10″ disc (V-B9012). $1.35.

Debussy said these pieces reminded him of "bonbons filled with snow." They are charming little trifles that are seldom heard in this country—not to be confused with the pieces that make up the Lyric Suite, Opus 54, which are quite well-known. The New Mayfair Chamber Orchestra gives them just the delicate interpretation that is needed to bring out their elegiac character. For music for a quiet mood this disc is perfect.

CHAMBER MUSIC

Fauré: Quintet in D minor, Op. 89. Emma Boynet (piano) and the Gordon String Quartet. 4–12″ discs (SL-2527 to SL-2530) in album. Schirmer Set 9. $6.

The library of recorded music is greatly enriched by this superb recording of Fauré's famous Quintet. It is a glorious work and certainly should have been recorded long ago. Our congratulations to Schirmer for the necessary enterprise. By the way, we understand that it was largely through Mr. Gustave Schirmer's insistence that Fauré completed this work after having laid it aside for some ten years. It was first performed by the composer and the Ysaye Quartet at Brussels in March, 1906.

In the present recording the work is most beautifully and sympathetically reproduced with rare refinement by Emma Boynet, a pupil and associate of the noted French pedagogue Isidore Philipp, and the well-known Gordon String Quartet. A rich treat is in store for music lovers when they listen to these exquisite discs.

Beethoven: Quartet No. 4 in C minor, Op. 18, No. 4. The Coolidge Quartet. 4–10″ discs (V-4511 to V-4514S) in album. Victor Set M-696. $3.15.

The Coolidge Quartet continues with its recordings of the Beethoven Quartets; this is the fourth in the series. As the present set is well up to the standard made by the previous ones, we predict that it will prove to be a very welcome item. Note its new low price.

Foote: A Night Piece. John Wummer (flute) with the Dorian String Quartet. 1–12″ disc (C-70339D). $1.

A simple but altogether charming little piece by the distinguished American composer Arthur Foote (1853-1937), sympathetically played by John Wummer (flute) and the Dorian String Quartet. Don't let the flute scare you; this is not a concerto for flute and strings in which the flute wanders on by itself in long cadenzas, but rather a neat little piece in which the flute blends perfectly with the strings. We found it delightful, and do not hesitate to recommend it to our readers.

Schubert: Quartet No. 15 in G major, Op. 161. New York Philharmonic-Symphony String Quartet. 4–12″ discs (R-610 to R-613) in album. Royale Album Set No. 39. $4.50.

The only other recording of this Quartet that is available is the one made by the Flonzaley Quartet about ten years ago which many music lovers may still prefer despite the very early electrical reproduction. However, the present players are of the first rank, and the fact that they have the advantage of modern recording will probably cause most persons to choose their version.

Schubert's *Quartet in G Major*, dating from 1826, is highly individual and effective. Moreover, it is not so prolix as some of this composer's other works, and so there is no suggestion of monotony. The results of Schubert's visit to Zselész in 1824, with its Hungarian experiences, are easily discernible in the Quartet. The Hungarian element, indeed, is clearly perceptible in every moment and adds considerably to the charm of the work. The mood of the Quartet is, on the whole, cheerful and gay, though not boisterously so, and there is a liberal sprinkling of piquant tunes that have an unmistakably Hungarian flavor.

We found this set of discs highly interesting and attractive and do not hesitate to recommend it.

Ravel: Introduction and Allegro for Harp, String Quartet, Flute, and Clarinet. Lily Laskine (harp), with Calvet Quartet, Marcel Moyse (flute), and Ulysse Delecluse (clarinet). 2–10″ discs (V-4509 and V-4510). 75c each.

A version of this lovely work was released by Columbia a couple of months ago and called for the loudest praise from the critics. It seems hardly necessary for Victor to issue another version at this time, particularly when, in our opinion, it does not measure up to the one already available. The Columbia recording was made by Laura Newell (harp), the Stuyvesant String Quartet, John Wummer (flute), and Ralph McLane (clarinet). It is Columbia Set X-167.

Mozart: Divertimento No. 11 in D major (K. 251). Royale Chamber Orchestra conducted by Henri Nosco. 2–12″ discs (R-614 and R-615) in album. Royale Album Set No. 40. $2.50.

A search of the catalogues fails to reveal any other recording of this lively Mozart divertimento. It is played with skill and nicely recorded. A real bargain at its modest price.

Tchaikovsky: Quartet in D major, Op. 11—Andante Cantabile. Budapest String Quartet. 1–12″ disc (V-36339). 75c.

The famous *Andante Cantabile* played by one of the world's most celebrated quartets. There is certainly no reason why anyone who likes this music should not have it, when he can get such a fine performance of it for only 75 cents. Record bargains are surely in order this month.

Vivaldi: Sonata in C minor. Dominique Blot (violin) and Claude Crussard (piano). 1–12″ disc (V-13484). $1.

On this disc we have about as lovely a bit of chamber music as we have heard in many a long day. The two sterling artists who produce it rate the highest praise. Certainly music owes a great deal to the 17th century Vivaldi; this little work is just another proof of that fact. It is very likely that this Sonata will be unknown to most of our readers but we do hope that they will not neglect it for that reason.

CONCERTO

Haydn: Concerto in D major, Op. 21. Wanda Landowska (harpsichord) and Orchestra conducted by Eugene Bigot. Five sides, and **Haydn: Minuet in C sharp minor** and **Haydn: German Ball** (Chain of Waltzes). Wanda Landowska (harpsichord). 3–12″ discs (V-15013 to V-15015) in album. Victor Set M-471. $3.50.

Mozart once said, "No one has more lightness in his fun, . . . than Joseph Haydn. He alone has the secret of making me smile, and touching me to the bottom of my soul." This last of Haydn's harpsichord concertos, written four years after the composer had met the young Mozart, is indeed bubbling with humor and vitality, and the simple beauty of the *Larghetto* movement is especially intimate. Victor's happy choice of artists adds immeasurably to this delightful performance, with Wanda Landowska, famous as a champion and master of the harpsichord, playing this concerto on the instrument for which it was originally written. The great strides made by recording engineers during the past few years are sensationally displayed here, for the quaint, characteristic tinkle of the opening bars of the solo passage as well as the organ-like staccato bass passages throughout the concerto are brilliantly captured, and elicit an unusual charm to this most popular of Haydn's keyboard concertos.

However great an improvement the modern piano may be over this now novel instrument, it seemed somehow inappropriate for this work. A comparison was afforded us on Columbia (X-118) with Mme. Roesgen-Champion giving a less complete performance (a cadenza passage in the second movement is omitted) on the piano. Mme. Roesgen-Champion is nevertheless an accomplished harpsichordist also, and if you respond to this new release, you will also doubtless enjoy her performance at the harpsichord of Haydn's Concerto in F Major (*Allegro Moderato* and *Andante-Presto*, V-12042).

Tchaikovsky: Concerto in D major, Op. 35. Nathan Milstein (violin) and the Chicago Symphony Orchestra conducted by Frederick Stock. 4–12″ discs (C-11276D to C-11279D) in album. Columbia Set M-413. $4.50.

This newest version of a perennial and popular favorite is an interesting addition to the violin library of recorded music. From the standpoint of recording technique alone, it is, of course, far superior to the older set published by the same company and played by Bronislaw Huberman. Comparing it with the Elman recording and the more recent Heifetz interpretation, it stands favorably with both of these sets. Milstein has played this work repeatedly on the concert stage and his perfect familiarity with it produces a clean and craftsmanlike result. The vigorous attack which marks the solo opening of the first movement is reminiscent of the Elman interpretation, yet the restrained lyricism of the Canzonetta recalls the Heifetz. It is a performance that lies somewhere between these two classic expositions, yet without imitating either. Frederick Stock conducts a well-balanced orchestral accompaniment and the recording is very satisfactory.

Handel: Organ Concerto No. 11 in G minor, Op. 7, No. 5. E. Power Biggs (organ) with Arthur Fiedler's Sinfonietta. 2–10″ discs (V-2099 and V-2100). 75c each.

It has been said that in all of Handel one finds the spontaneity and impulse of the greatest improviser ever known. This is reflected in the present recording in a series of Handel organ concertos being made available by Victor. The balance between organ and orchestra is good, and they blend well, but as in previous Germanic Museum recordings there is throughout a lack of bass. The performance is very fine, the music is easy to listen to, and we are sure you will always feel refreshed from having heard it.

PIANO

Beethoven: Sonata No. 28 in A major, Op. 101. Walter Gieseking (piano). 2–12″ discs (C-70336D and C-70337D) in album. Columbia Set X-172. $2.50.

Here is a real musical treat! This set is the first separate recording of this fine work. Previously, the only available recording was Artur Schnabel's version, which is contained in Volume VII of the Beethoven Sonata Society.

Gieseking illustrates his mastery of Beethoven with a sparkling performance that combines the warmth and beauty of the composition with all the consummate artistry that we have learned to expect from him. The low price of this set makes it even more desirable, and we can safely predict that this is sure to be a "best seller." This reproduction is excellent.

Liszt: Liebestraum, No. 3. (A Dream of Love.) One side, and **Rubinstein: Valse Caprice.** Artur Rubinstein (piano). 1–12″ disc (V-36337). 75c.

The ultimate in value has probably been reached when we have the world-famous pianist Artur Rubinstein playing the two pieces mentioned above on a 12-inch disc priced at 75 cents. A month ago his records sold quite well at two dollars each. The present price seems ridiculous, but here it is, and so we may as well take advantage of it. If this record is only worth 75 cents, many discs that are now being issued would be exorbitantly priced at a nickel.

Chopin: Mazurkas, Volume III. Artur Rubinstein (piano). 4–12″ discs (V-17295 to V-17298) in album. Victor Set M-691. $4.50.

Mazurka in C minor, Op. 56, No. 3. One side, and *Mazurkas in A minor, Op. 59, No. 1,* and in *C major, Op. 56, No. 2.* (V-17295.)

Mazurkas in A flat major, Op. 59, No. 2, and in *C major, Op. 68, No. 1* (Posthumous). One side, and *Mazurkas in F sharp minor, Op. 59, No. 3,* and in *G major, Op. 67, No. 1* (Posthumous). (V-17296.)

Mazurkas in A minor, Op. 68, No. 2 (Posthumous) and in *A minor* (Posthumous). One side, and *Mazurkas in B minor, Op. 30, No. 2,* and in *G minor, Op. 67, No. 2* (Posthumous), and in *C major, Op. 67, No. 3* (Posthumous). (V-17297).

Mazurkas in G sharp minor, Op. 33, No. 1, and in *A minor, Op. 67, No. 4* (Posthumous), and in *F major, Op. 68, No. 3* (Posthumous). One side, and *Mazurka in A minor* ("Notre Temps") (V-17298.)

With this volume Rubinstein completes his monumental task of supplying uniform recordings of the famous Chopin Mazurkas. For those who have secured the first two volumes, the present one will be a "must," and for those who would like to sample them, this third volume is as attractive as any, perhaps a little more so. In selecting Rubinstein, a fellow countryman of the composer, for this exacting task, Victor used fine judgment as the recordings will amply testify.

Stravinsky—arr. Luboshutz: **Russian Dance** (from Pétrouchka). One side, and **Levitzki: Valse Tzigane, Op. 7.** Pierre Luboshutz and Genia Nemenoff (pianos). 1–10″ disc (V-2096). 75c.

Both of these selections are suitable for two-piano renditions, and the talented team of Luboshutz and Nemenoff make the most of their opportunities on this unusual disc. The reproduction is particularly fine.

OPERA

Korngold: Die Tote Stadt—Marietta's Lied (Act I). (Sung in German.) One side, and **Giordano: Andrea Chénier**—La Mamma morta (Act III). (Sung in Italian.) Irene Jessner (soprano) with the Victor Symphony Orchestra conducted by Bruno Reibold. 1–12″ disc (V-17256). $1.

Madame Irene Jessner of the Metropolitan makes her bow on records with this outstanding disc. Many thanks, Madame Jessner, for choosing the unhackneyed arias which you have for this, your first Victor record. Collectors of operatic records, who would buy your first disc regardless of the selections, will appreciate having in their libraries pieces that are not already there, sung by a number of other singers.

Madame Jessner has a voice of ample volume which has a rich warm quality often lacking in operatic sopranos. As we listened to this disc, the name of Rosa Ponselle came to our mind. The Victor Symphony under the direction of Bruno Reibold supplies a grand orchestral background for this splendid disc.

Hageman: Caponsacchi — This Very Vivid Morn (Act II). One side, and Lullaby (Act II). Helen Jepson (soprano) with orchestra conducted by Alexander Smallens. 1–12″ disc (V-14183). $1.

This disc was first released in February, 1937, and was later withdrawn from the catalogue, for what reason we have not the slightest idea. It is being reinstated this month. The following review appeared in the February, 1937, issue of *The New Records*:

"The first American performance of Richard Hageman's opera *Caponsacchi* is scheduled for an early date at the Metropolitan, and so this disc is timely to say the least. In this work, we have an opera written by an American to be sung in English based upon Robert Browning's poem *The Ring and the Book;* and on this record, we have two important arias sung by the young American soprano, Helen Jepson. As this is a disc of real charm and merit, we Americans may take pride in its release. We hope that each of our readers will investigate this record, for we are very sure that they will be amply rewarded for their effort."

Sullivan: Trial By Jury. Complete recording. National Light Opera Company conducted by Harold Sanford. 4–12″ discs (R-616 to R-619) in album. Royale album No. 42. $4.50.

What will Royale try next? Here is a very satisfactory complete recording of Gilbert and Sullivan's *Trial by Jury* sung by the National Light Opera Company, an organization that is well-known to radio audiences. Doubtless to lessen expenses, a Hammond Organ was used to supply the accompaniment, and we believe that you will be surprised to note what a satisfactory substitute it is for an orchestra in this instance. Harold Sanford, the conductor of this recording, has insisted upon fine diction from his singers, and each word of Gilbert's witty text comes out crystal clear. We are quite enthusiastic about this set of discs, and at its very modest price it should enjoy a wide sale.

CHORAL

Moussorgsky: Boris Godounov—Excerpts from the Coronation Scene. One side, and **Tchaikovsky: Excerpts from the Overture 1812.** Don Cossack Chorus conducted by Serge Jaroff with accompaniments by C. Shvedoff (organ and piano). 1–12″ disc (C-7363M). $1.

This disc is of little musical value, but we imagine that these arrangements might make big hits with the Don Cossack's concert audiences. It would seem that these ambitious singers would try anything once.

VOCAL

Schubert: Eleven Selections from "Die Winterreise," Op. 89. Lotte Lehmann (soprano) with piano accompaniments by Paul Ulanofsky. 2–10″ and 2–12″ discs (V-2108 and V-2109, and V-17190 and V-17191) in album. Victor Set M-692. $4.

No. 13—Die Post and *No. 18—Der Sturmische Morgen.* One side, and *No. 23—Die Nebensonnen.* (V-2108.)

No. 15—Die Krähe. One side, and *No. 19—Täuschung* and *No. 22—Mut.* (V-2109.)

No. 5—Der Lindenbaum. One side, and *No. 17—Im Dorfe* and *No. 8—Rückblick.* (V-17190.)

No. 20—Der Wegweiser. One side, and *No. 21—Das Wirtshaus.* (V-17191.)

Since Lotte Lehmann is acknowledged to be one of the foremost lieder sopranos of our time, it was almost inevitable that she would add these to the many Schubert songs which she has already recorded. It is a very happy occasion too, for Mme. Lehmann's superb voice lends itself admirably to the sad and woeful poems of Wilhelm Müller which Schubert has set to music. Eleven songs have been chosen from the series of 24, and the selections are substantially the same as those recorded by Richard Tauber in the Columbia set of 12 songs. The complete cycle was recorded in Europe in 1933 and published only in a limited edition by The Winterreise Society, with Gerhard Husch, baritone, and H. U. Müller, pianist, as the artists. Our favorite set of these discs is the present one sung by Lotte Lehmann, and although we admire all of the songs, we are still partial to the popular *Der Lindenbaum, Das Wirtshaus* (The Tavern) and *Die Nebensonnen* (The Mock Suns). There are excellent piano accompaniments by Paul Ulanofsky, and the reproduction is satisfactory.

Gretchaninov—Ed. Kurt Schindler: **Over the Steppe.** One side, and **Rubinstein: Now Shines the Dew, Op. 72, No. 1.** Kathryn Meisle (contralto) with piano accompaniment by Stuart Ross. 1–10″ disc (C-17203D). 75c.

Miss Meisle's lovely rich voice shows to advantage in these two songs. The songs themselves are not of particular interest, but Miss Meisle's artistic renditions make them seem much more worth while than they really are. Reproduction—excellent.

Coates: A House Love Made for You and Me. One side, and **Nordoff: Serenade** and **Klemm: Sounds.** Margaret Speaks (soprano) with piano accompaniment by Alderson Mowbray. 1–10″ disc (V-4524). 75c.

The very popular radio artist Margaret Speaks adds to her Victor repertory this pleasing disc. The selections should have quite a wide appeal with those persons who like lovely little songs in the refined manner. The recording is excellent.

Purcell: Dido and Aeneas—When I Am Laid in Earth (Act III). (Sung in English.) One side, and **Scarlatti, Alessandro: Se Florindo è fedele.** (Sung in Italian.) Marian Anderson (contralto) with piano accompaniment by Kosti Vehanen. 1–12″ disc (V-17257). $1.

Marian Anderson is growing each year in the breadth and scope of her art. For proof of that fact, one has but to listen to her profound rendition of Dido's lament, and then turn to the light and gay Scarlatti piece on the reverse side of this remarkable disc. Here is a record that Miss Anderson and the Victor Company may justly be proud of.

Romberg: New Moon—Softly, As in a Morning Sunrise. One side, and **Romberg: New Moon**—Lover Come Back to Me. Nelson Eddy (baritone) accompanied by Male Chorus and Orchestra conducted by Nathaniel Finston. 1–10″ disc. (C-4240M). 75c.

Romberg: New Moon—Stout Hearted Men. One side, and **Romberg: New Moon**—Wanting You. Nelson Eddy (baritone) accompanied by Male Chorus and Orchestra conducted by Nathaniel Finston. 1–10″ disc (C-4241M). 75c.

Nelson Eddy fans will certainly thrill to these "hits" from his recent picture *New Moon.* They are nicely recorded and the accompanying male chorus is a valuable added feature.

Romberg: New Moon—Wanting You. One side, and **Coward: Bitter Sweet**—I'll See You Again. Anne Ziegler (soprano) and Webster Booth (tenor) with orchestra conducted by Clifford Greenwood. 1–10″ disc (V-26648). 50c.

Two artists who are popular in England sing these two songs that are popular in America, and they sing them very nicely. Tuneful melodies at a new low price.

Grever: Bolero (No Me Lo Digas). One side, and **Lacalle: Amapola.** (Both sung in Spanish.) Nino Martini (tenor) with orchestra conducted by Alfredo Antonini. 1–10″ disc (C-17202D). 75c.

Two typical Latin-American songs sung with rare charm by the ever-popular Nino Martini. His many admirers will welcome this one, we are sure.

Rodgers: Who Are You? One side, and **Rodgers: Falling in Love with Love.** (Both from the film "The Boys from Syracuse.") Allan Jones (tenor) with Victor Symphony Orchestra conducted by Charles Previn. 1–10″ disc (V-4525). 75c.

Average movie hits nicely sung by the popular Allan Jones, and splendidly recorded.

Black Eyes (arr. Newmarch). One side, and **Malashkin: O Could I but Express in Song.** Paul Robeson (basso) with Orchestra. 1–10″ disc (V-26651). 50c.

Paul Robeson turns to Russia for these two attractive numbers—*Black Eyes* is the popular Russian Gypsy tune that is familiar to almost everyone. Robeson sings them both in English, and certainly gives value at the new low price for records in this class.

Williams: Ebenezer. One side, and **Land of My Fathers** (Welsh Folk Tune). (Both from the film "The Proud Valley.") Paul Robeson (bass), with Male Chorus, and piano accompaniment by Roy Douglas. 1–10" disc (V-B9020). $1.35.

Paul Robeson sang these selections in his film *The Proud Valley*, which we believe was produced and shown in England. We presume that it will eventually be released here in America. We don't know their significance in the picture, but the pair of them make an excellent Robeson disc. A fine male chorus is an added feature.

ORGAN

Franck: Organ Music. Dr. Charles M. Courboin playing the Organ of the American Academy of Arts and Letters, New York City. 4–12" discs (V-17320 to V-17323) in album. Victor Set M-695. $4.50.

Pastorale (No. 4 from Six Pieces for Organ). (V-17320.)

Movement from Chorale No. 1 in E major. One side, and *Chorale No. 3 in A Minor.* Three sides. (V-17321 and V-17322.)

Pièce Héroique. (V-17323.)

"The smell of burning tapers, whisperings of prayer, songs of triumphant hope. Thus were inspired those oratorios, masses, and motets that brought late fame to César Franck. But to the cloistered organist of Saint Clotilde the world itself was not forgotten. In many of his most inspired compositions one still breathes the lusty air of mountaintop and sea. Such is the breadth of musical thought. . . ."

Dr. Charles M. Courboin, eminent Belgian organist, playing music of the beloved Belgian composer Franck on the superb organ in the Brooklyn Academy, provides us with the feature release of Victor this month (marked as usual, by an attractively decorated album).

The Pastorale finds Courboin at his best—with a palette of subtle colors, creating an exquisite atmosphere; perhaps the stillness and vastness of a great cathedral. From the beginning, to a point about a quarter of the way through the Chorale No. 1, is the music devoted to the third side of this set. It is played with the marvelous breadth and warmth so characteristic of Courboin. Next in the album, which for once presents miscellaneous selections in a logical order, we find the great Chorale No. 3 in A minor. One hopes Courboin will shortly give us the seldom heard Chorale No. 2, as well as No. 1 complete; especially if they receive such fine treatment and such loving care as he bestowed on this gorgeous Chorale with its intense opening and indescribably lovely melody commencing about one-third the way through. Finally, the set contains the Heroique Piece in a performance which highlights the heroic elements in a dramatic and at times, to an organist, startling way. In a Stokowskian fashion, Courboin has a bag of tricks which he uses in this piece that would no doubt surprise Franck.

The recording captures the characteristics of an organ with unprecedented fidelity. Whether you have yet to introduce organ music in your recorded library, or whether it already has a place there, this set should stand next to the composer's D minor symphony.

MISCELLANEOUS

Chinese Classical Music played on ancient instruments by Professor Wei Chung Loh of the Ta Tung National Music Research Institute of Shanghai. 4–10" discs (MU-1139 to MU-1142) in album. Musicraft Album 44. $4.50.

This album probably has considerable educational value, in that it gives one an opportunity of hearing Chinese classical music performed upon traditional Chinese instruments. Professor Loh has made a deep study of the music of his country and has learned to play some thirty of its ancient instruments, and so is equipped to present it in an authoritative manner. However, on these discs it sounds a bit too refined to us; it is certainly much smoother than any Chinese music we have ever heard. Is that the way that Chinese classical music should sound, or has Professor Loh refined it a little for occidental ears?

A Program of Mexican Music. Carlos Chavez conducting an orchestra of American and Mexican musicians and the chorus of the National Music League. 4–12" discs (C-70332D to C-70335D) in album. Columbia Set M-414. $4.50.

Early this year New York's Museum of Modern Art held an exhibition of "Twenty Centuries of Mexican Art." This album represents the highlights from the musical presentations given during that exhibition. Carlos Chavez, Mexico's leading musician and composer, and director of its National Conservatory of Music, was commissioned to make up this program for the Museum, and conducted the specially arranged orchestra and chorus.

The excerpts seem to be a representative survey of Mexican music, for only three of the selections are compositions by Chavez, one of which is a composition expressly for an orchestra comprised of reproductions or near-imitations of early Mexican instruments that are known to have been used. Mr. Chavez was guided by scientific research, which enabled him to determine both the scale used (pentatonic) and the general make-up of early Mexican orchestras. Other selections include traditional melodies arranged by Chavez and others.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, R—Royale, SL—Shirmer's Library, T—Telefunken, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

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"The World's Record Shop"

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THUS far the "competitive demonstration," participated in by the two most prominent record manufacturers, proceeds upon its merry way. Most dealers and the public generally describe this procedure as a "price war," but we are so fed up with wars of one kind or another, wars that may destroy all those who take part in them, that we prefer the more gentle term of "competitive demonstration." As in all conflicts there are always premature rumors of peace, so there are in this present "demonstration." However, as we "pluck the grass to know where sits the wind," we find certain trends that presage a change. Definitely the great surge of buying that followed immediately upon the announcement of the lower prices is gradually tapering off, and in a few weeks the record manufacturers will be able to estimate the normal sales of records at the new prices. It is very likely that they will be very much surprised. As a matter of fact, however, they really should not be, for what they are trying now has been tried in the record industry before. Several years ago, classical records were reduced to a dollar by one of the manufacturers, and sales jumped for a short time, and then went back practically to normal. When the manufacturer found that he was selling no more records at the low price than he had at the higher price he raised his price again and business went on as usual. And a few years ago, in the book business, which is a somewhat parallel business, when popular novels were selling at $2, some smart boys thought that everyone would read books if he could get them for $1. They sold the idea to some very good writers and started to publish their works at that price; some other publishers followed suit, but in a few months the folly of this adventure was very evident, and prices instead of going back to $2, were in many cases raised to $2.50.

Now we do not think that record prices will be adjusted upward above the former prices which held for so many years, but we do believe that they will be adjusted upward. Our best guess is that they will finally settle at prices slightly lower than the former ones but considerably higher than the present ones. Many record collectors have remarked that the manufacturers must have been making exhorbitant profits if they can now sell for one dollar a record that they have been selling for a decade or more for two dollars. They say that this is abundantly true because everyone knows that the things that go to make up the cost of producing a record are at the moment going up rather than going down. The cost of raw materials is slightly up, wages of factory workers and the union scale for musicians have never been higher. We do not believe that the record manufacturers have been making exhorbitant profits, when their vast catalogues containing so many losing items are taken as a whole. What we do think is that they have noted the large profits that they have made on items which have enjoyed tremendous sales, and their thought is that by lowering the prices, all items will enjoy large sales and thus a reasonable profit may be made at the lower prices. This all seems very silly to us, and is, in our opinion, a very dangerous philosophy—one that would bring great harm to an industry that is of great cultural value to the nation.

If the record manufacturers are really in earnest in their desire to bring "great music

to the masses," why would not some such orderly scheme as this work out? The principal cost in producing a set of records is the initial cost—fees to musicians, salaries of recording technicians, and processing costs in making the stampers from the master waxes. Why not issue an album of discs at say two dollars a record, and when a sufficient number of that particular album has been sold to cover the initial cost, then re-issue it under another label at a lesser price. Those items that did not pay their way would remain at the high price. In this way the items that would appeal to the large majority of persons would soon be available at low prices, and the masses would get their great music at prices they could afford to pay, and at the same time items of interest to discerning music lovers would also be available. We feel very sure that the real connoisseur would not complain; he would understand. The great catalogues that we now have would be maintained and enlarged with fine things that could not possibly be attempted at the present scale of record prices.

ORCHESTRA

Stravinsky: Le Sacre du Printemps. Philharmonic-Symphony Orchestra of New York conducted by Igor Stravinsky. 4–12" discs (C-11367D to C-11370D) in album. Columbia Set M-417. $4.50.

Judging from the reluctance with which some approach *Le Sacre*, it seems hardly possible that it made its debut more than a quarter of a century ago. The very fact of its triumphant survival over the tremendously adverse reception of its early years, testifies to its right to be placed with the greatest masterpieces of musical history. Its influence in shaping a new and vital musical idiom is unquestionable.

The music of *Le Sacre* depicts the stirring and exciting picture of the pagan rites of pre-Christian Russia, with its primitive emotions and elemental worship of the earth, in a remarkable fashion. Few could help catching its bizarre spirit. The complexities of the score itself, present a problem to conductors which is seldom met with entire satisfaction, and in turn present a problem to the hearer, making the music much more difficult than necessary.

Stravinsky's performance gives the music a clarity and simplicity such as we have never before heard. The recording does its share also in keeping this rendition crystalline. Nor does Stravinsky fail to preserve the dramatic force. For anyone making a first acquaintance with the work, there is no better way than to listen to this revealing performance of it. Others will see many new facets of *Sacre* in this set. We offer our hearty congratulations on the finest performance of *Le Sacre* to our knowledge.

Mendelssohn: Symphony No. 3 in A minor, Op. 56 ("Scotch"). Rochester Philharmonic Orchestra conducted by José Iturbi. 4–12" discs (V-17345 to V-17348) in album. Victor Set M-699. $4.50.

It has been said of Mendelssohn that he was a minor master, working on a small scale, and that as such, he was truly a master. Surely he deserves a far higher place in music than it seems "fashionable" to accord him. Consider, besides the *Midsummer Night's Dream* and other orchestral music, the concerti, oratorios, organ and piano works, etc. What a magnificent heritage; all from the heart of a joyous, happy soul—Mendelssohn.

In 1829, Mendelssohn, then 20, concluded a brilliant concert tour of England with a trip through the "Highlands." As usual, his visit deeply inspired him; this time to write the very descriptive *Fingal's Cave Overture* (V-11886 or C-69400D), and our subject, the "Scotch" Symphony. This symphony is cut from the same cloth as the sparkling "Italian" Symphony and is practically as enjoyable, with its immensely colorful first and last movements.

The Rochester Philharmonic Orchestra makes its record debut, conducted by its resident conductor, the world-famous Iturbi. They do a most praiseworthy job. The orchestra proves itself quite capable, Iturbi captures the spirit of the work admirably, and the recording is first-rate. The surfaces are smooth and quiet. This set is definitely to be preferred to the oldish recording by Weingartner.

Mendelssohn: Ruy Blas Overture, Op. 95. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1–12" disc (C-70352D). $1.

Of the several versions of this overture to Victor Hugo's drama of the same name, we would certainly place the present recording at the head of the list. It is brilliantly played and superbly recorded.

Music by Isaac Albeniz. Decca Concert Orchestra conducted by Harry Horlick. 4–10" discs (D-18086 to D-18089) in album. Decca Set 150. $2.50.

Tango in D (Op. 165, No. 2). One side, and *Malagueña* (Rumores de la Caleta) Recuerdos De Viaje, Op. 71, No. 6 (D-18086.)

Granada (Serenata) Suite Española No. 1. One side, and *Cordorba* (Nocturne) Cantos De España, Op. 232, No. 4. (D-18087.)

Seguidillas (Castilla) Cantos De España, Op. 232, No. 5, Suite Española No. 7. One side, and *Evocación* (Iberia Suite, Bk. 1, No. 1). (D-18088.)

Cádiz (Saeta) Suite Española No. 4. One side, and *Sevillanas* (Seville) Suite Española No. 3. (D-18089.)

Some albums in the prolific Decca series seem nearly indispensable to a comprehensive collection, or even the most modest one. Although you may not care for popular music or jazz, there are times when you wish for something lighter than the regular symphonic fare and general "classic" music. Here's the answer—though not inferior music in any sense. Indeed, Albeniz is a highly respected man and recognized for his tremendous contributions to serious Spanish music.

With but few exceptions, everything Albeniz wrote was for piano. In the orchestrations made especially for this set, the unnamed arranger did fine work; the choice of material is also laudable. Harry Horlick turns in excellent performances and the orchestra is quite competent. Although obviously a small ensemble, it achieves remarkable effects, and is well recorded on good surfaces. Notice the string tone in the *Malagueña*, one of the most captivating numbers, and the timbre of the spirited *Sevillanas*. An interesting leaflet accompanies the album, written by the distinguished John Tasker Howard.

We find this music irresistible—it will "get" you too, if you don't watch out.

Fantasia on British Sea Songs. London Symphony Orchestra conducted by Sir Henry J. Wood. 2–12" discs (C-7368M to C-7369M) in album. Columbia Set X-175. $2.50.

We had high hopes of this one until we heard it—life at sea must be mighty dull, or is it Sir Henry's arrangement of these sea songs? Even the reproduction seems mediocre to us. In the sample at hand, there were plenty of sour notes on the first side of the first record; this may be a mechanical defect that will be corrected in the stock sets.

Sibelius: Swan of Tuonela. Chicago Symphony Orchestra conducted by Frederic Stock. 1–12" disc (C-11388D). $1.

Of course this recording will be compared with the earlier one by the Philadelphia Orchestra under Stokowski, and in our opinion it will be found wanting. The mighty string section of the Philadelphia Orchestra places its version in the forefront, and so, if for no other reason, we would select the earlier recording. It isn't that the present record is not a splendid one, but it isn't quite good enough in face of the competition of the Philadelphians.

McDonald: San Juan Capistrano (Two Evening Pictures). (1) *The Mission* (2) *Fiesta.* Boston Symphony Orchestra conducted by Serge Koussevitzky. 1–12" disc (V-17229). $1.

The young American composer, Harl McDonald, is coming very steadily to the fore in the musical life of our country. More and more of his music is finding its way to the programs of the great orchestras. The present work, which has been so felicitously recorded by the Boston Symphony under Dr. Koussevitzky, will surely add to his celebrity with those who are interested in recorded music.

Mr. McDonald's early life was spent in the shadow of the mission of San Juan Capistrano in Southern California, from which holy place he received his inspiration for this colorful and deeply emotional music. We found this record truly worth while and do not hesitate to recommend it most highly.

Ravel: Bolero. The All-American Youth Orchestra conducted by Leopold Stokowski. 2–10" discs (C-17205D to C-17206D) in album. Columbia Set X-174. $2.

It seems a shame that Mr. Stokowski chose to present his American Youth Orchestra on two ten-inch recordings of the *Bolero*. It's not just the plethoric presentation which must have embarrassed even Mr. Stokowski that we object to primarily. The *Bolero*, performed *con espressione*, may appeal to lots of persons—perhaps even to those who are not already satisfied with the many versions already recorded. Nevertheless, after the sensational concert tour of this remarkable group and their recorded performance of Dvorak's *New World Symphony* issued last month, we have been impatiently awaiting another record release in hopes it would be a substantial addition to recorded music. It was for us, therefore, a distinct anticlimax to have them present still another album of Ravel's *Bolero*, which in our opinion has already received adequate attention.

Glazounov: Scenes de Ballet, Op. 52. New Symphony Orchestra conducted by Eugene Goosens. 3–12″ discs, V-36333 to V-36335) in album. Victor Set G-17. $2.50.

Eugene Goosens gives a brilliant performance of this spirited and tuneful orchestral suite by one of Russia's greatest masters of orchestration. Six sides of mighty enjoyable music will be found within this inexpensive album. The reproduction is highly satisfactory.

Ippolitov-Ivanov: Caucasian Sketches, Op. 10. In the Mosque (No. 3). One side, and **Rimsky-Korsakov: The Golden Cockerel.** Bridal Procession (Act III). Boston "Pops" Orchestra conducted by Arthur Fiedler. 1–10″ disc (V-4526). 75c.

Arthur Fiedler turns his attention to some very attractive Russian music and produces two splendid recordings. Music of rich color and deep emotion will be found on this attractive little disc. Recording —excellent.

CONCERTO

Mozart: Concerto in B flat major for Bassoon and Orchestra (K. 191). Fernand Oubradous (bassoon) with Orchestra conducted by Eugene Bigot. 2–12″ discs (V-13433 and V-13434) in album. Victor Set M-704. $2.50.

Credit goes to Columbia for having had courage in the past to issue many unusual works, albeit of importance at the time merely to music students and connoisseurs. This *Concerto for Bassoon and Orchestra* was recorded well before the recent renewed enthusiasm on the part of the general public for the earlier classicists. It is fortunate, however, that public interest has persuaded Victor to re-record this entertaining and unique work, for the old Columbia set is sadly lacking in recording technique. So inferior acoustically is the Columbia set that a comparison between the two performances is difficult. Let us just say that this new Victor set *is* Mozart, splendidly performed and excellently recorded.

Bach: Concerto in D minor. Joseph Szigeti (violin) accompanied by members of the Orchestra of the New Friends of Music conducted by Fritz Stiedry. 3–12″ discs (C-11379D to C-11381D) in album. Columbia Set M-418. $3.50.

This concerto has been heard more often in the version using the clavier or piano as solo instrument; this is the first recording of this work in this arrangement. Donald Francis Tovey, noted Bach authority, states, . . . "A single glance at the solo passages will show that, like most of Bach's clavier concerti, the work was originally a violin concerto, in this case the greatest and most difficult violin concerto before the time of Beethoven." We are inclined to accept Dr. Tovey's thesis, after hearing the piano version, recorded by Edwin Fischer. The violin, especially in the hands of such a master as Szigeti, makes possible the probing of the depths of this beautiful work with a greater insight than is possible at the keyboard.

To hear this music played with such authority and marvelous skill, plus the knowledge of the newly revised price scale, makes the above item seem almost a gift to the record-buying world. The ensemble under Fritz Stiedry gives a most sympathetic and brilliant collaboration, while the fidelity of reproduction enhances this unusual treat.

CHAMBER MUSIC

Haydn Quartet Society, Vol. VII: Quartet in D major, Op. 50, No. 6. Four sides, and **Quartet in C major, Op. 74, No. 1.** Four sides, and **Quartet in B flat major, Op. 64, No. 3.** Four sides, and **Quartet in B flat major, Op. 3, No. 4.** Pro Arte Quartet. 7–12″ discs (V-17274 to V-17280) in album. Victor Set M-689. $7.50.

This album needs but an announcement. The preceding volumes in this series have met with great public acceptance, and those who are making a collection of them will surely wish to add the present volume to their libraries. The high standard of the earlier albums has been maintained, including a fine set of notes by the eminent English musical authority, Cecil Gray.

It is interesting to note that the first two volumes (now out of print) were issued in limited editions and were only available by importation from England at $17.50 each; the next five volumes were released by Victor at $14 per volume; and now the seventh volume, because of the "competitive demonstration" is released at $7.50. All of the volumes, except the first two, are available while the "demonstration" lasts at $7.50 each. It might be well for those who are interested to stretch a point and secure them at the present low price. Each and every one of them is a great bargain.

Scarlatti, Alessandro: Sonata a Quattro. Stuyvesant String Quartet. 1–10″ disc (C-17214D). 75c.

In announcing this disc Columbia states: "The release of this interesting record introduces a new series undertaken in co-operation with Music Press, Inc. (New York), which will offer recordings of neglected but valuable material from old and new

composers. So far as is known, none of this music has been published before, at least, not in modern times."

If this lovely little Scarlatti quartet is a fair sample of that which is to follow, additions to this series cannot come too soon nor too often. The work is in four short movements which are all contained on this little record. It is skillfully and sympathetically played by the Stuyvesant String Quartet.

Loeffler: Two Rhapsodies, Op. 5. (1) *L'Etang* (The Pool), two sides, and (2) *La Cornemuse* (The Bagpipe), three sides. Emma Boynet (piano), Jacques Gordon (viola), Bruno Labate (oboe). **Loeffler**—trans. Gordon: **Adieu pour jamais, Op. 10, No. 2.** Jacques Gordon (violin) with piano accompaniment by Carl Dies. 3–12" discs (SL-2531 to SL-2533) in album. Schirmer Set No. 10. $5.

When Schirmer does anything it is well done! In the present instance, three exceptionally fine artists have been selected to record these lovely little Loeffler pieces—Emma Boynet, a pupil and associate of the noted French pedagogue Isidore Philipp; Jacques Gordon, a former concertmaster of the Chicago Symphony and now the first violinist of the Gordon String Quartet; and Bruno Labate, first oboist of the Philharmonic-Symphony Orchestra of New York. Naturally a fine performance is expected and it is certainly received on these discs.

Loeffler's works are better known in the East, especially in and around Boston where he spent practically all of his adult life. These discs will carry his art to all parts of the country where he deserves to be very much better known and appreciated.

Haydn: Quartet in F major, Op. 3, No. 5—Andante Cantabile only (Serenade). One side, and **Londonderry Air** (traditional—arr. Turkisher). York String Quartet. 1–12" disc (R-592). $1.

Two pleasing bits of chamber music are to be found on this modestly priced disc—the Andante from a well-known Haydn quartet and the ever-popular *Londonderry Air*. They are nicely played by the York String Quartet and satisfactorily recorded.

PIANO

Franck: Prelude, Chorale, and Fugue. Egon Petri (piano). 2–12" discs (C-70350D and C-70351D) in album. Columbia Set X-176. $2.50.

Cesar Franck was unusual in two respects. His artistic development was exceptionally slow—his creative power was at its height when he died at sixty-nine, and the difference between his best works and his worst was, for a man with such lofty ideals, unpleasantly wide. The *Prelude, Chorale and Fugue* comes from his later, mature period, and is considered one of his greatest works. Harvey Grace contends that this composition ". . . in construction, thematic development, polyphony, command of keyboard technique, and above all in sustained musical interest, is among the masterpieces of pianoforte literature."

Egon Petri gives a firm and comprehensive performance, which is excellently recorded. There is another recording of this work on Victor by Alfred Cortot on two single records (V-7331/2) over which this new set has an almost imperceptible advantage in recording technique. If the convenience of the album appeals to you, the Petri version will have to be your choice.

Weber: Sonata No. 2 in A flat major, Op. 39. Alfred Cortot (piano). 3–12" discs (V-17405 to V-17407) in album. Victor Set M-703. $3.50.

The piano music of Weber appears intermittently, if at all, on concert programs, doubtless because it must brave comparison with the "giants" of the keyboard, *i. e.*, Bach, Beethoven, Chopin and Brahms. That it should be entirely neglected is musical folly, for close study of the above sonata reveals Weber as a forerunner of Chopin and Mendelssohn. For example, there are portions which approximate the nocturne of Chopin and the later bravura passages of Liszt. The rococo style and melodic patterns of this work can be evidenced in the works of many later composers. Despite several ordinary musical themes, the entire composition has an air of charm and grace, and is given a remarkable and electrifying performance by Cortot. The tone of the piano is reproduced with amazing fidelity.

Villa-Lobos: Saudades das Selvas Brasileiras—No. 2. One side, and **Turina: Fandango, Op. 79, No. 5.** George Copeland (piano). 1–10" disc (V-2111). 75c.

Most of us are familiar with George Copeland's excellent recordings of modern Spanish music—this month he presents two quite engaging little pieces—one by the well-known Spanish composer Turina, and the other by the most famous South American contemporary composer, Hector Villa-Lobos. For a touch of music that is different, this little disc is recommended.

Dohnányi: Ruralia Hungarica, Op. 32. Two movements: Allegro grazioso; Molto vivace. One side, and **Bartók: A Bit Drunk** and **Quarrel.** Edward Kilenyi (piano). 1–12″ disc (C-70348D). $1.

Unusual pieces by the modern Hungarians Dohnányi and Bartók, played by an American of Hungarian descent, whose musical training was received in Hungary. One might almost say that this is a Hungarian record. This music is charming, and some of it highly amusing. Kilenyi fits into its spirit perfectly, and the reproduction is most faithful.

R. Strauss: Der Rosenkavalier, Op. 59 (Waltz). Vitya Vronsky and Victor Babin (pianos). 1–12″ disc (V-13150). $1.50.

What a world-beater this arrangement would have been on the old Pianola! As we listened to this disc we could not help thinking of the musical instrument which added so much to the joy of our childhood. We wonder whatever became of the thousands of player-pianos that ground out just such gay tunes a few decades ago. We do not wish to refer disparagingly to this pleasing disc—our remarks will probably perfectly describe this music to the old-timers, and the young-uns will find something new that may quite thrill them.

VIOLONCELLO

Bloch: Schelomo (Hebrew Rhapsody for 'Cello and Orchestra). Emanuel Feuermann ('cello) with the Philadelphia Orchestra conducted by Leopold Stokowski. 3–12″ discs (V-17336 to V-17338-S) in album. Victor Set M-698. $3.

Here is one of the most outstanding releases in months, and incidentally the first and only recording of this work. In this rhapsodic and intensely profound composition, Bloch achieves some of his greatest musical expression. Critics and annotators have read into the work a soliloquy of the great Solomon, warning the world against its vanity and greed. We can go beyond these analyses and discern a tremendous emotional upheaval and an outcry of resentment against the oppressions of a persecuted race. All the vivid tonalities that stem from the Hebrew idiom, which Bloch has so often used in his writing, and which penetrate deeper than the folk songs, are magnificently engraved in this score.

We cannot imagine a happier combination for this pressing, and if memory serves us correctly, this work was performed last spring in Philadelphia by the same artists. Emanuel Feuermann is no newcomer to discs, and his flawless technique and masterful musicianship make him the ideal interpreter of this selection, while Stokowski realizes every minute detail of the orchestration to the nth degree; the performance gleams in sheer brilliance.

OPERA

Wagner: Tannhauser. Introduction and "Dich, Teure Halle" (Act II). (Sung in German.) One side, and **Gluck: Alceste.** Divinités du Styx (Act II). (Sung in French.) Helen Traubel (soprano) with the Victor Symphony Orchestra conducted by Charles O'Connell. 1–12″ disc (V-17268). $1.

Victor hails this disc as the "record of the year"—we are not quite ready to go that far. It is, however, a splendid record, and introduces Helen Traubel to the vast record audience. Miss Traubel, as those who have watched her rise to fame as a leading artist of the Metropolitan know, is a truly American artist. Her family before her for generations have been Americans, and her musical training was secured in this country. It is said that she possesses the finest voice ever to be developed in America.

Miss Traubel has chosen two striking arias for her record debut, and she presents them in a glorious fashion. They are both difficult, but the Gluck aria is particularly so. From the manner in which she handles this one, there is no question that Miss Traubel is an artist of the first rank. She has a voice of great power and wide range, with a warmth and smoothness that is not often found in the realm of dramatic sopranos. In these recordings she is well supported by the Victor Symphony Orchestra under the direction of Charles O'Connell.

Bizet: Carmen.—Chanson du Toréador (Act II). One side, and **Massenet: Herodiade**—Vision Fugitive (Act II). Nelson Eddy (baritone) with chorus and orchestra conducted by Robert Armbruster. 1–12″ disc (C-70349D). $1.

Nelson Eddy rates better orchestral support than he receives on this disc, and as for the chorus that accompanies him on the Toreador side, he would have been much better off without it. Mr. Eddy has done some fine things in opera, and some operatic recordings by him, properly produced, might find a very ready welcome.

Thomas: Mignon—Addio, Mignon! fa core! (Act II). One side, and **Thomas: Mignon**—Ah! non credevi tu! (Act III). (In Italian.) Giovanni Malipiero (tenor) with Symphony Orchestra conducted by Berrettoni. 1–12″ disc (V-DB5356). $2.50.

Malipiero's superb tenor voice of rare lyric quality is beautifully exemplified on this splendid disc. Lovers of opera should not miss this record.

VOCAL

Lily Pons in Operatic Selections and Songs. Lily Pons (soprano). 1–10″ and 3–12″ discs (V-2110, V-17231 to V-17233) in album. Victor Set M-702. $4.25.

Mozart: Il Seraglio—Blondine's Aria: Avec de la tendresse (Act II), with Victor Symphony Orchestra. (Sung in French.) One side, and *Paradies:* Arietta—*Quel Ruscelletto,* with Renaissance Quintet. (Sung in Italian.) (V-2110.)

Bishop—arr. La Forge: *Pretty Mocking Bird,* with Victor Symphony Orchestra. One side, and *Moore: The Last Rose of Summer,* with Victor String Orchestra. (Both sung in English.) (V-17231.)

Thomas: Mignon—Polonaise: Je suis Titania (Act II). One side, and *Rimsky-Korsakov: Le Coq D'Or*—Hymne au Soleil (Act II). With Victor Symphony Orchestra. (Both sung in French.) (V-17232.)

Verdi: Rigoletto—Il nome vostro ditemi (Act I). One side, and *Rossini: Il Barbiere di Siviglia*—Dunque io son (Act I). Both with Giuseppe DeLuca (baritone) and the Victor Symphony Orchestra conducted by Wilfred Pelletier. (Both sung in Italian.) (V-17233.)

Encouraged by the success of its first Lily Pons Album, Victor offers the second group of recordings by this sterling artist—probably the most popular singer now before the public. We found all of the selections attractive and splendidly recorded. Of especial interest were the two duets with our old favorite, Giuseppe DeLuca. They make very nice additions to Miss Pons' several solos.

Braga: Angel's Serenade. One side, and **Massenet: Elégie.** James Melton (tenor) with piano accompaniment by Karl Kritz and violin obbligato by Jacques Zayde. 1–12″ disc (V-13431). $1.

If you wish to have a bit of fun, play the *Angel's Serenade* side of this disc for any old-time record collector and ask who is singing. It is a 100-to-1 shot that he will say, "John McCormack." We tried it several times, and in a couple of instances, we had to get out the old McCormack record to prove that Victor had not made a mistake in coupling the present disc. We bet that Mr. Melton has the McCormack recording in his own collection, and has probably studied it many times.

We are pleased to note that Mr. Melton has been promoted to Victor's Red Seal class, and we predict that this very popular tenor's records will quickly find their place on the current list of best sellers.

D'Hardelot: Because. One side, and **Foster—arr. Howard: Beautiful Dreamer.** John Carter (tenor) with piano accompaniment by James Quillian. 1–10″ disc (C-4242M). 75c.

John Carter, who won the Metropolitan Auditions of the Air in 1938, makes his debut on Columbia records this month. He has a very pleasant voice, and if these well-known songs appeal to you, it is very likely that you will find this little disc highly satisfactory. We don't know when we have heard the last "Mi-i-i-i-n-e" in *Because* held any longer.

Strauss, R.: Heimkehr, Op. 15, No. 5. One side, and **Strauss, R.: Cäcilie, Op. 27, No. 2.** Suzanne Sten (mezzo-soprano) with piano accompaniment by Leo Taubman. 1–10″ disc (C-17213D). 75c.

Suzanne Sten's rich, warm, mezzo-soprano voice is a most valuable addition to the realm of recorded music. Her interpretations of these fine Strauss songs are little works of art and will grace any record library. We do not hesitate to heartily recommend this splendid disc.

Strauss, R.: Lied an meinen Sohn, Op. 39, No. 5. One side, and **Strauss, R.: Des Dichters Abendgang, Op. 47, No. 2.** Marjorie Lawrence (soprano) with piano accompaniment by Felix Wolfes. 1–12″ disc (V-17230). $1.

Marjorie Lawrence of the Metropolitan turns her attention to lieder and gives performances of two Strauss songs that might to some seem a bit too dramatic, but to many will prove highly satisfactory. The reproduction is excellent.

Arne, Thomas: Comus—Preach Not Me Your Musty Rules, and **Malotte: A Little Song of Life.** One side, and **Malotte: Sing a Song of Sixpence.** John Charles Thomas (baritone) with piano accompaniment by Carroll Hollister. 1–10″ disc (V-2054). 75c.

John Charles Thomas presents this month three little encore numbers that should prove quite attractive to his many admirers. They are brilliantly sung and splendidly recorded.

Herbert: Thine Alone. One side, and **Herbert: I'm Falling In Love With Someone.** Jan Peerce (tenor) with Orchestra. 1–10″ disc (R-1882). 75c.

Romberg: Softly As In a Morning Sunrise. One side, and **Westendorf: I'll Take You Home, Again, Kathleen.** Jan Peerce (tenor) with Orchestra. 1–10″ disc (R-1883). 75c.

The popular tenor, Jan Peerce, certainly turns in fine performances of these well-beloved songs, and as the recording is excellent, these modestly priced discs may be enthusiastically recommended.

ORGAN

Bach: The Little Organ Book (Orgelbuchlein). (*The Church Year in Music—Volume II—Nos. 1 to 4, 29, 33 to 45.*) E. Power Biggs playing the organ of the Germanic Museum, Cambridge. 4–12" discs (V-17332 to V-17335-S) in album. Victor Set M-697. $4.

When Mendelssohn conducted the first performance of the *St. Matthew Passion*, people began to realize that Bach was more than a stunning contrapuntalist; and that in addition to a prodigious technique, he had a nice warm heart as well. Yes, he too could bring tears to the eyes of the public. Just as the Chorales found in the *St. Matthew Passion* add to the warmth of the work, so do the many Chorale Preludes for organ have more than sheer technical qualities.

With the issuing of Volume II of the Orgelbuchlein, Victor continues its fine service to the musical public. As in Volume I, E. Power Biggs plays the music with no great display of passion or excitement, but with good taste and entirely adequate technique. Victor likewise follows the footsteps of Volume I and other Germanic Museum recordings with beautiful clarity and a paucity of bass tone.

Anyone definitely interested in this music can be well advised to get it; everyone else should investigate it—at least listen to it.

VIOLIN

Mozart—arr. Kreisler: **Rondo** (from "Haffner" Serenade in D major, K. 250). Fritz Kreisler (violin) with piano accompaniment by Franz Rupp. 1–12" disc (V-17220). $1.

A lovely bit of Mozart artistically arranged and skillfully played by the beloved Fritz Kreisler. As pleasing a record as one will come across in many a long day. Recorded with rare fidelity.

MISCELLANEOUS

Shakespeare: The Merchant of Venice—Trial Scene. Viola Allen and Otis Skinner, assisted by Herbert Ranson, Arthur Pierson, Warner Anderson, and John French. 1–12" disc (IRCC-5010). $2.25.

An unusual record of rare charm came recently to the studio. It contains the Trial Scene from *The Merchant of Venice* with Viola Allen as Portia and Otis Skinner in the role of Shylock and an adequate supporting cast. This record is issued in a limited edition, each disc is numbered, and each autographed by both Miss Allen and Mr. Skinner. The recording was made in New York on May 11, 1940, under the supervision of Mr. Daniel Frohman, President of the Actors' Fund of America. A royalty on each copy sold will be paid to that worthy charity. This disc, besides its educational value—a fine reading of this famous scene from Shakespeare is given, one that makes the flat printed page stand out in lifelike relief—will hold great attraction for those older patrons of the drama who remember these sterling artists in the heyday of their brilliant careers. A limited number of copies of this disc are still available. Orders should be addressed to the publishers of this bulletin.

The Voice of Poetry, Volume II (An Anthology of Recorded Verse). John Gielgud (recitation). 6–10" discs (C-17207D to C-17212D) in album. Columbia Set M-419. $5.

Waller: *Go, Lovely Rose* and Anonymous (Circa. 1607): *Since First I Saw Your Face* and Shakespeare: *Shall I Compare Thee*—Sonnet XVIII. One side, and Jonson: *The Triumph* and Shakespeare: *That Time of Year*—Sonnet LXXIII. (C-17207D.)

Shelley: *Ode to the West Wind.* (C-17208D.)

Shelley: *Ozymandias* and Donne: *Death.* One side, and Byron: *So We'll Go No More A-Roving* and Kingsley: *Young and Old* and Rossetti: *A Birthday.* (C-17209D.)

Morris: *Summer Dawn* and Tennyson: *Break, Break, Break.* One side, and Bridges: *The Storm is Over.* (C-17210D.)

Sassoon: *Lone Heart, Learning* and Sassoon: *Down the Glimmering Staircase* and Mare: *Arabia.* One side, and Masefield: *Truth* and Davies: *Leisure* and Mare: *Silver.* (C-17211D.)

Eliot: *Journey of the Magi.* One side, and Eliot: *Preludes.* (C-17212D.)

For a review of this album see page 1 of the July, 1940, issue of *The New Records*, where the imported set was mentioned editorially. Additional copies of that issue will be sent gratis upon request; please enclose a three-cent stamp to cover cost of mailing.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, IRCC—International Record Collectors' Club, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, R—Royale, SL—Shirmer's Library, T—Telefunken, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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THOSE who are interested in the study of Gregorian Chant will find *The Spirit of Gregorian Chant* by Marie Pierik of considerable interest. Accompanying Miss Pierik's book of some 200 pages is an album containing five 12-inch discs. The price of the book and the album of discs is $12 (postpaid within U. S. A.).

Miss Pierik's book consists of an Introduction and seven chapters under the following headings: *History and Tradition, Notation and the Modes, The Word and Melody, Rhythm, The Church and Its Liturgy, Melody and the Mass,* and *Organists and Choir Directors.* A lot of ground has been covered in this interesting book, and with the recordings that Miss Pierik made herself, considerable light is cast upon this intricate subject. The records contain at least one example of every significant type of liturgical Plainsong, and a leaflet accompanying the album gives the page numbers upon which descriptions of the particular piece may be found.

Recently Miss Pierik received a letter from Dom Gregory Hügle, O.S.B. an eminent, and the oldest, authority on the subject of Roman liturgical music in this country, in which he wrote in part:

"We have begun to study the recordings and we begin to see many excellent points in vocalization, rhythmic swing, treatment of double consonants and firmness of interpretation. Your voice comes out evenly and beautifully. In particular, I praise the free, unaccompanied rendering of the Gregorian melody, in prayerful and artistic phrasing."

If your local dealer cannot supply this book and the recordings, an order sent to the publishers of this bulletin will be promptly filled.

We are very sorry that the present issue of *The New Records* will be about one week late in reaching its readers. The Columbia samples did not arrive at the studio until November second, being unavoidably delayed. We are informed, however, that the regular stock records will be available at the various dealers throughout the country by the time our bulletin reaches its subscribers. Three items were missing from the samples that were sent us; these will be covered in our December issue. The missing recordings are: Orson Welles' version of *Macbeth* by Members of the Mercury Theatre; the Columbia Light Opera Company's abridged *Iolanthe;* and Bela Bartók's *Contrasts for Violin, Clarinet, and Piano* played by Joseph Szigeti, Benny Goodman, and the composer.

These missing items look mighty interesting and we regret that reviews of them cannot be included in this issue. Don't fail to ask for them at your dealer's. They may be a little later in arriving than the other Columbia items reviewed in this issue; but they will be available long before our December number, with its reviews of them, reaches you.

ORCHESTRA

Schubert: Symphony No. 2 in B flat major. Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow. 3–12" discs (C-70353D to C-70355D) in album. Columbia Set M-420. $3.50.

We always welcome most cordially any sensible departure from the beaten track and the hackneyed. It is a healthy sign that so many wonderful things are available to the millions of phonograph owners. Not only the thrice-familiar handful of symphonies, short pieces, and operatic excerpts, but composi-

tions that represent hundreds of years of the evolution of music, greatest of all the arts. Why should a man be known by one work, such as the *Unfinished Symphony*, when he wrote quantities of veritable masterpieces? Obviously the *Second Symphony* of Schubert is not the mighty work the great *C Major Symphony* is, nor are all of Beethoven's ten or eleven symphonies of equal stature. But you cannot fail to derive enjoyment from a hearing of this symphony, whether it be the first hearing or the twenty-first. Schubert had a way, just as did Mozart and Haydn, of writing music at once appealing. Even if you did not care for a composition of any of the three mentioned above, you would hardly "resent" it, the way you sometimes feel toward modern music, especially if you are not familiar with it. And so we are sure you will feel pleased with this charming work, if you are inclined to add fresh material to your record library. Nor does our enthusiasm run high for the music alone, but also for the performance. Few seem to realize the excellence of the Columbia Broadcasting Orchestra—one of the best orchestras in the country. Barlow's reading leaves nothing to be desired; it is highly commendable. The recording, mechanically, is as fine as anything available. The popularity of sets such as this should reflect our musical growth, as a nation. It certainly has our blessing, as well as our thanks to Columbia for another distinguished "first."

Rachmaninoff: Symphony No. 3 in A minor, Op. 44. Philadelphia Orchestra conducted by Sergei Rachmaninoff. 5-12" discs (V-17426 to V-17430S) in album. Victor Set M-712. $5.

Considering the affection Rachmaninoff and the Philadelphia Orchestra admittedly have for each other, what could be more fitting than their collaboration in the first recording of his *Third Symphony*? Actually this is his fourth symphony (*The Bells*, for chorus, soli, and orchestra having previously been titled as the third), and follows rather traditional lines without giving the impression of being hackneyed. While quite lush in its orchestration, it is far less saccharine than much of Rachmaninoff's orchestral output. It frequently employs highly interesting and zestful rhythms, some parts being actually jazzy. Mention might be made of the generous use of percussion; of the musical variety instead of the familiar "blood and thunder" type. It is the most jovial Rachmaninoff we ever heard.

This album will unquestionably appeal to many. And why not? It is refreshing to hear contemporary music which is at once appealing in an earthy sort of way, without having to strive for idiotic effects to be different. Some will seek to find reminiscences of everyone from Mendelssohn to Stravinsky in this work. But we repeat, it does not impress us with being trite. Whether it will be as essential a part of the orchestral repertoire of the year 2040 as a Brahms symphony is today, remains to be seen. Such speculation is useless anyhow; if one enjoys the work now that is sufficient. And we enjoyed it. As seems to be the fashion, the recording mechanically covers a very wide range, so start the work softly or it will lift you off the seat when it gets going. But the recording is clear and of good timbre, and the orchestra plays beautifully for the beloved Russian master.

Stravinsky: Suite from Pétrouchka. Philharmonic-Symphony Orchestra of New York conducted by Igor Stravinsky. 2–12" discs (C-11389D and C-11390D) in album. Columbia Set X-177. $2.50.

After the warm reception accorded *Le Sacre du Printemps*, released just last month, Columbia is quick to follow it up with a performance by the same group of *Pétrouchka*. And again we have an unusually fine rendition of a Stravinsky ballet suite conducted by the composer. Quite naturally, the first question is a comparison with the recently issued set of *Pétrouchka* by Stokowski (Victor Set M-574). Needless to say they are different. The Stokowski set, much to its favor, gives the complete ballet music. The present set by Stravinsky is but half as long (four sides as compared with Stokowski's eight), and omits some of the most colorful parts of the ballet. However, the set is not choppy, but unified and interesting. The recording mechanically is more transparent than the Victor, as is invariably the case these days. But the Victor has a greater richness and warmth; although some insist this is a lack of clarity.

Stokowski is probably the most colorful, if not the most discreet, conductor of our generation. And he can do things with a score like *Pétrouchka* beyond the capacity of other conductors, even when they conduct their own music. On the other hand, Stravinsky, a fine conductor of his own, as well as other composers' music, turns in a straightforward, albeit praiseworthy job. *Pétrouchka* is a gorgeous score, possibly Stravinsky's most popular work; and a choice between the two editions available is extremely difficult. It is practically narrowed down to a matter of price. Stokowski's set is well worth the extra price to obtain the entire score; but Stravinsky's is a fine set for those wishing one more modestly priced.

Strauss: Also Sprach Zarathustra, Op. 30. Chicago Symphony Orchestra conducted by Frederick Stock. 4–12″ discs (C-11391D to C-11394D) in album. Columbia Set M-421. $4.50.

Naturally as one considers this recording, the version made by the Boston Symphony in 1935 under Koussevitzky will come to mind. Many record enthusiasts think it the finest recording that Koussevitzky ever made, and it has enjoyed a very wide popularity. We doubt that they will feel that the modern reproduction of the present set is enough better to overbalance the superb reading of Dr. Koussevitzky—one that they have learned to know and love.

However, Frederick Stock is quite famous in his home town for his performance of this mystical work, which has appeared on his programmes many times, and his host of admirers throughout the middle west will likely choose his version—one that they have learned to know and love.

And now for those persons who are not familiar with either version—what shall they do? Our advice is to hear both sets and choose the one that appeals to them. As both recordings have their merits, they won't be far wrong in choosing either of them, and as Richard Strauss' great symphonic poem is worthy of a place in every representative record library, the effort made in making a selection between these two versions will be well repaid in profound musical enjoyment.

Ravel: Ma Mère l'Oye. Paris Conservatory Orchestra conducted by Piero Coppola. 2–12″ discs (V-13482 and V-13483) in album. Victor Set M-693. $2.50.

Listed as "Five Children's Pieces for Orchestra," this delightful work was orchestrated from 4-hand piano pieces which Ravel wrote for the amusement of two children to whom he dedicated them. It would be an unusual child, however, who followed the melodic lines and the intricate harmonic patterns of Maurice Ravel with the same understanding enthusiasm with which he listens to the tales of Mrs. Goose! The same colorful imagination, the signal skill as an orchestrator, and the keen sense of humor, which is displayed in Ravel's other important works, are all to be found in these delightful musical tableaus.

This recording replaces an earlier version on two single records by Koussevitsky, and a very early, plodding performance on Columbia by Damrosch.

Moussorgsky—orch. Stokowski: Pictures at an Exhibition. Philadelphia Orchestra conducted by Leopold Stokowski. 4–12″ discs (V-17414 to V-17417) in album. Victor Set M-706. $4.50.

So elementary was Moussorgsky's musical training that few of his works remained in a more developed stage than simple piano scores, but the universal interest of the musical world in the works of this great composer soon rectified this handicap, and today much of Moussorgsky's work is heard in the concert hall. Two excellent versions of this particular composition are constantly played, and are available on records, namely, Ravel's by Koussevitsky and the Boston Symphony (VM-102) and Cailliet's by Ormandy and the Philadelphia Orchestra (VM-442).

It is too bad that the Ravel version is such an early recording. It is far better for comparison to Stokowski's than the more conservative and less imaginative Cailliet score. Stokowski's, like Ravel's, is rich in color, using highly descriptive instrumental effects. It is somehow more familiar than Ravel's—and revealing in its familiarity. One is Moussorgsky-Ravel; two composers, each offering creative contributions, with one enjoying the benefits of the orchestral skill of the other. In Stokowski's performance there is only one composer. The composition seems merely to have been changed to fit a new pattern, a pattern molded after the axioms of a new school in which there is something of Ravel, something of Wagner, something of Debussy, and something of the composite progress of twentieth century music, which Mr. Stokowski has so predominantly understood and championed.

Warlock: Capriol Suite. Constant Lambert String Orchestra conducted by Constant Lambert. 1–12″ disc (V-13497). $1.

We welcome with especial joy this adequate recording of Peter Warlock's lovely suite based upon sixteenth century French dance tunes. Mr. Warlock, whose real name was Philip Heseltine, was born in England in 1894 and died there in 1930. During his short life he devoted his time exclusively to music, a good portion of it to research in the field of Elizabethan music. He was also interested in music of his own time, and probably did more than any one person to bring the work of Frederick Delius to the fore. His compositions were few in number, but all of real excellence. As his name does not appear frequently in the present domestic catalogues, this recording is of special significance.

Mozart: Don Giovanni—Overture. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1–12″ disc (C-70365D). $1.

Of the many recordings of this popular Mozart overture this is by far the best. Sir Thomas Beecham is an outstanding interpreter of Mozart and can always be depended upon to give a fine performance. He does not disappoint us in this instance; neither do the English recording technicians.

Rimsky-Korsakov: Scheherazade. Detroit Symphony Orchestra conducted by Victor Kolar. 4–12″ discs (D-29072 to D-29075) in album. Decca Set No. 162. $4.50.

Decca offers *Scheherazade,* Rimsky-Korsakov's famous symphonic suite, in abbreviated form upon four records—the complete work usually occupies six. We invariably frown upon such versions, but this work has gained such wide popularity that the average man in the street has a knowledge of it, and he will perhaps be tempted to buy it if the price is low enough, and so we may be excused for not frowning, although this venture is a commercial one rather than an artistic one. Victor Kolar gives a satisfactory performance, and the recording is about average. These discs are contained in a most attractive album which is bound to catch the eye. The low price will also be an important factor in giving this item a wide circulation.

Braine: Pavane "El Greco". One side, and **Braine: Habanera "Lazy Cigarette".** Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. 1–10″ disc (V-2112). 75c.

Howard Hanson is continually bringing to the recording studio interesting compositions by American composers. This month he offers two sprightly little pieces by Robert Braine, a brilliant young American who was born in Ohio and attended the College of Music of Cincinnati. Mr. Braine has been successively an accompanist, an organist, editor of a publishing house, and a staff pianist for NBC. His works include three operas, a musical comedy, several chamber works, and numerous songs, and pieces for the piano.

The present little pieces are gay and easy to listen to, and under the spirited direction of Dr. Hanson they are very attractive.

Lalo: Norwegian Rhapsody. Paris Conservatory Orchestra conducted by Eugene Bigot. 1–12″ disc (V-36347). 75c.

Lalo's *Norwegian Rhapsody* is a fitting companion piece to his very famous *Symphonie Espagnole.* It is highly spirited with vast coloring in deep tones. It is just the type of music to which most persons thrill. Bigot leads a fine full-blooded performance, and the reproduction is first-class. The present recording is abbreviated, as a complete version would require at least four record sides.

Elgar: Pomp and Circumstance March No. 1 in D. One side, and **Elgar: Pomp and Circumstance March No. 4 in G.** London Philharmonic Orchestra conducted by Sir Henry J. Wood. 1–12″ disc (C-70364D). $1.

The *Pomp and Circumstance March No. 1* is the well-known one; the fourth is not heard so often, but it is also an inspiring number. At the hands of the beloved Sir Henry, these works bring to mind the indomitable will of the courageous British people. The reproduction is quite satisfactory—a little too much bass, perhaps.

Wagner: Tannhäuser—Overture and Bacchanale. Symphony Orchestra conducted by Albert Coates. 3–12″ discs (V-36344 to V-36346) in album. Victor Set G-18. $2.50.

This version contains the brief Sirens' choral passages, in most other recordings of this work the choral passages are transcribed for strings. For those who are sticklers for accuracy this will be a great joy. Coates is a good Wagnerian conductor, and the reproduction is entirely satisfactory.

Smetana—arr. Fetras: **The Bartered Bride—Fantasia.** Victor Symphony Orchestra. 1–12″ disc (V-36348). 75c.

Tuneful music in the spirit of the horse and buggy days, carefully played, and well recorded. A lot of music for the unsophisticated, for a very modest price.

Tchaikovsky—arr. Stewart: **Chanson Triste.** One side, and **Song of the Volga Boatmen**—arr. Glazounov. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1–10″ disc (V-4527). 75c.

Two orchestral versions of these well-known Russian songs make a record that should have quite a wide popular appeal. Well played, and superbly recorded.

CHAMBER MUSIC

Bach: The Musical Offering. (Adaptation by Dr. Hans T. David). Yella Pessl (harpsichord), Sylvan Shulman and Harold Kohon (violins), Alan Shulman (cello), Albert Goltzer (English horn), Benjamin Kohon (Bassoon), Louis Kievman (viola), Robert Bloom (oboe), Frances Blaisdell (flute). 6–12″ discs (V-17460 to V-17465) in album. Victor Set M-709. $6.50.

From the Connoisseur's Corner of the Victor list this month, comes the first complete recording of the *Musical Offering* of Bach, in a version extremely well played and equally well recorded. Written toward the end of the eventful life of Johann Sebastian, this homogeneous group of pieces is considered one of the finest works of his last period. Manifestly, it displays consummate skill in its construction. Nor is it without interest as regards the material used and the choice of forms. On a theme submitted to him by Frederick the Great, Bach built the entire collection of twelve single-movement numbers, as well as a Trio Sonata.

Commencing with a three-part Ricercare, predecessor of the fugue, it proceeds with five canons on the Royal Theme. Then appears the Trio Sonata for flute, violin, and thorough bass, the bass played here by violoncello, and traditionally, with harpsichord accompaniment. Next follows five more elaborations, canonic, on the Royal Theme. Most fascinating of these is the so-called "Crab" Canon for two violins, deriving its name from its construction, which is: the first violin plays the musical line while the second violin at the same time begins from the end and plays backwards, after which each plays the reverse of what it previously played. And this, to be sure, makes a moment of the most bewitching listening. Lastly, the *Musical Offering* concludes with another Ricercare, this time a six-part one, which is regarded as one of the greatest of Bach's many efforts. The instrumentation of this august ricercare was not specified. In the present recording, the six voices are taken by six instruments—three wind and three string.

Definitely a connoisseur's item not to be missed. And for those wishing eventually to progress to that sublime classification, we suggest for inclusion in your record collection, at least that marvelous final ricercare as an outstanding example of Bach.

Brahms: Sonata No. 3 in D minor, Op. 108. Five sides, and **Brahms: Scherzo in C minor.** Roman Totenberg (violin) and Adolf Baller (piano). 3–12″ discs (MU-1136 to MU-1138) in album. Musicraft Set No. 43. $5.

It might have been well for Musicraft to have withheld the release of this item until the "competitive demonstration" was over, for we do not believe many copies of this album will be sold in competition with the Victor version by Kochanski and Rubinstein, and the Columbia version by Szigeti and Petri, both of which now sell for $3.50. There is no question but that the present recording is very fine, but so are the others. This is an example of small Independents stepping out of their class—in the first place there is no need of another recording of this Brahms sonata, and in the second place it was brought out at a mighty bad time. Independents had better stay out of the field with items of this kind until record prices are more stable. As we understand that manufacturers of war supplies, in the neighborhoods of the manufacturers of records, are enticing the factory workers away from the record plants by offering higher wages, this stabilization may come quicker than we expect it to.

Gabrieli, A.: Three Ricercari (Music Press Edition). Stuyvesant String Quartet. 1–12″ disc (C-70366D). $1.

This is Columbia's second recording made in coöperation with Music Press, an organization devoted to the publishing of scores of neglected but valuable compositions by old and new composers. The present sprightly work will very likely be enjoyed by a large number of music lovers for itself alone—aside from its historical significance it is a mighty attractive little selection. This disc will introduce to many, the sixteenth century Italian organist and composer, Andrea Gabrieli (c. 1510-1586), who is remembered principally as the teacher of his nephew, Giovanni Gabrieli, one of the greatest contrapuntists of all time.

The Stuyvesant String Quartet seems to be imbued with the spirit of this early music and gives a fine performance. The reproduction is first-class. If you are interested in the unusual, don't miss this item.

CONCERTO

Beethoven: Concerto in D major, Op. 61. Jascha Heifetz (violin) with the NBC Symphony Orchestra conducted by Arturo Toscanini. 5–12" discs (V-17441 to V-17445S) in album. Victor Set M-705. $5.

In a recent editorial we challenged the ability of the record companies to keep, at prevailing prices, the complete and representative catalogues they have maintained in the past. With the Kreisler-Barbirolli recording of Beethoven's D Major violin concerto already listed in the Victor catalogue (M-325), this featured album on the Victor list for the month seems almost an answer to our challenge. It presents another one of those rare treats that only recorded music can give us—permanent performances of the same work by great artists of more or less equal merit, making possible a studied comparison of their respective interpretations from which we can choose the performance that best suits our taste.

In such a case as this, a choice is almost impossible. The stability and delicacy of Kreisler versus the brilliant and impetuous performance of Heifetz merely asserts the remarkable intimacy of the violin, the most human of all instruments. From the wide differences in tempo to the subtle nuances of a single note, the genius of two of the greatest violinists of our time is apparent. Both performances are superbly recorded, and both soloists enjoy magnificent support by their respective orchestras and conductors. Interesting is the fact that the cadenzas played by the soloists are entirely different. Kreisler plays his own, while Heifetz chooses to give his modifications of cadenzas by Auer and the famous violinist of another period, Joachim, to whom credit is given for reviving this concerto, considered to be one of Beethoven's greatest achievements, perhaps the finest concerto written for the violin. Price seems somehow irrelevant here, although we point out that the Heifetz-Barbirolli set is given on one less record than the Kreisler version. One objection to the new set is the unnatural cutting off of the ends of records by the engineers. This sudden decrease of the volume electrically is even apparent in some places where complete rests follow full orchestra *fortes*.

Mozart: Concerto in A major, K. 622. (for clarinet and orchestra). Reginald Kell (clarinet) with the London Philharmonic Orchestra conducted by Malcolm Sargent. 4–12" discs (V-13485 to V-13488S) in album. Victor Set M-708. $4.

No composer has taken so many individual instruments of the orchestra and glorified them in the concerto form as has Mozart, *e. g.*, violin, viola, harp, flute, bassoon, etc. With the exception of a few that were not yet in use, the Salzburg genius has exploited to advantage most possibilities and intricacies of these instruments. The above composition, a movement of which was recorded by H. Draper and now withdrawn from the catalogue, is typical Mozart, with an orchestral background that is both charming and ingenious unto itself. Though infrequently performed it reveals aspects of the later Mozart with its serious serenity in the adagio and keen humor in the rondo.

Reginald Kell, who established himself as a prime clarinetist in the recent Brahms' quintet, confirms our opinion with his excellent interpretation and performance. The orchestra collaborates to the highest degree, while the recording is all that one could desire.

PIANO

Ravel: Sonatine. Three sides, and **Ravel: Le Tombeau de Couperin**—Menuet. Robert Casadesus (piano). 2–10" discs (C-17215D and C-17216D) in album. Columbia Set X-179. $2.

It seems odd that a lovely and harmless composition should have been the mainspring of a musical scandal. In 1905, when Ravel submitted this *Sonatine* in competition, he was refused the Prix de Rome, and later investigation proved definite favoritism to certain students of one professor. The accompanying publicity, no doubt, added to the composer's renown. However, we think his fame would have been guaranteed, as it was, by his many works of genius already known to the world.

This composition is beautifully subtle, holding to the sonata form, and progressing to a poetic air of miniature in the minuet which is dressed up in the baroque style of the French salon. The work closes with an animated rondo, imparting an unusual texture to the design by its use of the upper scale passages. The odd side is given over to part of the musical homage that Ravel gives to a great forerunner and to whom he has admitted deep devotion.

Robert Casadesus is well known to the record buying world and he maintains his high artistic level with an exquisitely poised and polished performance. The reproduction is excellent.

Debussy: Mouvement (Images—Set 1, No. 3). One side, and **Debussy: Cloches à Travers les Feuilles** (Images—Set 2, No. 1). Walter Gieseking (piano). 1–10″ disc (C-17218D). 75c.

Walter Gieseking is considered by most music critics to be the greatest living interpreter of Debussy's piano music, and the wide popularity of his many recordings of that composer's works seems to substantiate that contention. This month a charming little disc is added to the list; one that may be highly recommended.

Liszt: Hungarian Fantasia. Benno Moiseivitch (piano) with the London Philharmonic Orchestra conducted by Constant Lambert. Four sides, and **Liszt: Mefisto Waltz** (At the Village Inn—No. 2 of the Two Episodes after Lenau's "Faust"). London Symphony Orchestra conducted by Albert Coates. 3–12″ discs (V-36341 to V-36343) in album. Victor Set G-19. $2.50.

Two attractive Liszt selections nicely played and satisfactorily recorded will be found in this inexpensive album. Music that most anyone can enjoy—a nice gift for anyone whose musical taste is not too high-brow.

VOCAL

Strauss: Ruhe, meine seele, Op. 27, No. 1. One side, and **Schubert: Wiegenlied, Op. 105, No. 2**—Wie sich der Auglein kindlicher Himmel. Helen Traubel (soprano) with piano accompaniment by Coenraad V. Bos. 1–12″ disc (V-17480). $1.

Schubert: Aufenthalt (Schwanengesang No. 5). One side, and **Wagner: Lohengrin**—Elsas Traum (Act I). Helen Traubel (soprano) with Victor Symphony Orchestra conducted by Bruno Reibold. 1–12″ disc (V-16345). $1.

Last month Victor introduced the Metropolitan star, Helen Traubel, and her first disc, containing two operatic arias, *Dich, teure Halle* from Wagner's *Tannhauser,* and *Divinités du Styx* from Gluck's *Alceste,* was received with acclaim. This month Victor announces two discs by Miss Traubel containing four selections, three of which are lieder. Many persons may like Miss Traubel's lieder, but for ourselves we can think of several singers that we would prefer in that highly specialized field. We thrill to her operatic numbers, and do not hesitate to say that this fine artist is the outstanding American soprano now appearing on the operatic stage. No collection of vocal records is complete without an example of the art of Helen Traubel, and now that there are three discs to choose from, most collectors will have little trouble in finding at least one that will please them.

Richard Tauber in an Album of Favorite Songs. Richard Tauber (tenor). 4–10″ discs in album. Decca Set No. 163. $3.50.

Romberg: The Student Prince—Serenade. One side, and *Wood: Roses of Picardy.* With Orchestra conducted by G. Walter. (D-23024.)

Woodforde-Finden: Indian Love Lyrics—Kashmiri Song and Till I 'Wake. (One side each). Piano accompaniment by Percy Kahn. (D-23044.)

Friml: The Firefly—Sympathy. One side, and *Kern: High, Wide, and Handsome*—Can I Forget You? With Orchestra conducted by G. Walter. (D-23059.) (All the above sung in English.)

Lehár: You Are My Heart's Delight. (Sung in English.) One side, and *Lehár: Das Land des Lächelns*—Dein ist mein ganzes Herz. (Sung in German.) With Orchestra conducted by Franz Lehár. (D-23160.)

Decca has collected a number of recordings of the famous tenor Richard Tauber, which were made at various times, and is making them available in this album. All of the selections are sung in English except the number from Lehár's *Das Land des Lächelns,* which is sung in both English and German. Mr. Tauber's many admirers in America will doubtless welcome this attractive album. The discs may be purchased separately at 75c each.

Handel: Semele—Where'er You Walk. One side, and **Handel: Theodora**—Defend Her! Heaven. Lawrence Tibbett (baritone) with piano accompaniment by Stewart Wille. 1–12″ disc (V-17456). $1.

Tibbett turns to the classical school of Handel for these lovely arias; one is from that composer's dramatic piece *Semele,* and the other from his oratorio *Theodora.* Both are sung in a most artistic manner with rare regard for the spirit of the pieces. We do not hesitate to recommend this disc to those who are interested in music of this class.

Danny Boy (Londonderry Air—arr. Weatherly). One side, and **Scott**—arr. Lehmann: **Annie Laurie.** Marjorie Lawrence (soprano) with piano accompaniment by Felix Wolfes. 1–12″ disc (V-17457). $1.

Miss Lawrence gives performances that will surely please those who are interested in these good old songs. It has been some time since either of them have appeared on the lists of new records. Reproduction—excellent.

Star Spangled Banner. One side, and **America.** Nelson Eddy (baritone) with orchestra conducted by Robert Armbruster. 1–10″ disc (C-17217D). 75c.

Nelson Eddy sings these great patriotic anthems like a man—with deep sincerity and robust virility. Robert Armbruster has supplied a spirited orchestral background, and the reproduction is excellent.

OPERA

Wagnerian Characterizations by Kerstin Thorborg. Kerstin Thorborg (contralto) with Victor Symphony Orchestra conducted by Karl Riedel. 3–12″ discs (V-17221 to V-17223) in album. Victor Set M-707. $3.50.

Das Rheingold: Weiche, Wotan, weiche! (Erda's Warning) (Scene 4). One side, and *Die Walküre:* So ist es denn aus mit den Ewigen, and, Deiner ew'gen Gattin heilige (Act II). (V-17221.)

Die Götterdämmerung: Höre mit Sinn (Waltraute's Narrative) (Act I). (V-17222.)

Parsifal: Ich sah das Kind Herzeleide) (Act II). One side, and *Tristan und Isolde:* Einsam wachend in der Nacht (Brangäne's Warning) (Act II). (V-17223.)

We don't recall a group of discs that contains so much really fine Wagnerian music. Miss Thorborg has chosen a number of outstanding arias, and with the excellent support of the Victor Symphony Orchestra under the distinguished direction of Dr. Riedel, presents three superb records. The very full notes in the accompanying leaflet give us an outline of the various scenes so that we may more fully appreciate each aria. When we consider the expense involved in producing this set of discs, and then note its present low price, we cannot help feeling that this album was planned before the "competitive demonstration." These discs may be purchased separately at $1 each.

Humperdinck: Hänsel and Gretel (abridged). Junior Programs Opera Company with the Victor Orchestra conducted by Nathaniel Shilkret. 4–10″ discs (V-26701 to V-26704) in album. Victor Set P-38. $2.50.

One might call this album a child's version of Hänsel and Gretel sung in English, for that is just what it is. In addition to the characters in the opera there is a narrator who tells the story as the music runs along. A booklet accompanies this set containing the words spoken by the narrator and the words sung by the various characters. An attractive album, with pictures in colors upon its cover, houses these attractive records. The whole thing is nicely gotten up, and the singers are thoroughly adequate for their tasks. The Victor Orchestra under the able direction of Nathaniel Shilkret supplies an excellent musical background. We rather feel that a number of very happy children will find one of these albums in their stockings on Christmas morning.

Wagner: Lohengrin—Elsas Traum (Act I). See listing under Vocal: **Schubert: Aufenthalt.**

CHORAL

Byrd: Sing Joyfully Unto God. One side, and **Lotti: Miserere.** (Both arranged for men's voices.) Harvard University Choir conducted by Dr. A. T. Davison. 1–10″ disc (TE-1634). $1.

Gombert: Super Flumina Babilonis. One side, and **Tschesnokov: Salvation Belongeth to Our God** (arr. for men's voices). Harvard University Choir conducted by Dr. A. T. Davison. 1–12″ disc (TE-1632). $1.50.

Dr. Davison presents the Harvard University Choir in a series of interesting selections upon these two discs. We found the singing and the reproduction highly satisfactory, and do not hesitate to recommend these records to anyone interested in choral recordings.

VIOLIN

Saint-Saëns: Concertstuck, Op. 20. Ossy Renardy (violin) with piano accompaniment by Walter Robert. 1–12″ disc (V-17479). $1.

This work is taken from Saint-Saëns' *Concerto No. 1 in A Major* for violin and orchestra. It is a most difficult piece and one that calls for the greatest skill in all departments of violin playing. Ossy Renardy is fully equal to the task and turns in a performance that will have the admiration of everyone who appreciates playing of the first order. Crystal clear reproduction is an added feature.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, IRCC—International Record Collectors' Club, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, R—Royale, SL—Shirmer's Library, T—Telefunken, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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VICTOR has just released a group of recordings that deserve more than an ordinary review. It is an outstanding achievement in the realm of musical appreciation and deserves the wholehearted support of everyone interested in furthering the love and understanding of great music among all of the people.

For these recordings Victor has engaged the services of Robert Lawrence, whose Metropolitan Opera Guild books are well known to many music lovers. Mr. Lawrence sits down at the piano and describes in quite some detail the complete story of Wagner's *Ring des Nibelungen,* playing the various motives as they occur in the text. It is a stupendous task and one that, judging from the excellent results, required long and tedious preparation. To Mr. Lawrence all credit is due for his clear-cut and illuminating descriptions, for his fine performance of these sometime very tricky themes upon the piano. Mr. Lawrence has a very pleasing speaking voice, which records particularly well —it is a real joy to listen to him. As we think back over the last two hours, which we spent in listening to these discs, we cannot think of anything to criticize. It is a big job mighty well done.

The complete set of twelve records is contained in four albums—three records to each album. Each album is devoted to one of the operas in the cycle. The operas with the album numbers are as follows: *Das Rheingold,* G-22; *Die Walküre,* G-23; *Siegfried,* G-24; and *Götterdämmerung,* G-25. The four albums come as a complete unit in a special box. Price $10. Individual albums may be purchased, $2.50 each.

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A very interesting item came to our attention the other day. It was a set of records for the study of French. It is designed for children ranging in age from six to fourteen years, and consists of eight lessons on four discs, with four books, each book containing two lessons. The books contain the text spoken on the records, and are profusely illustrated. The pupil sees the word printed in the book, hears it spoken on the record, and also sees the picture of the object. After each word or sentence is spoken, there is a pause of sufficient length to allow the student to repeat the word or sentence. With each set there is a booklet of instructions, which explains very clearly just how to use this method. The records and books are packed in a very attractive box with a hinged lid, making this an ideal gift for children. A similar set is available for the study of Spanish.

These sets are known as Modernophone Language Sets and may be secured from your local dealer or by sending your order direct to the publishers of this bulletin. The price for either the French or the Spanish set is $6.

ORCHESTRA

Sibelius: Symphony No. 2 in D major, Op. 43. Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. 5–12" discs (C-11403D to C-11407D) in album. Columbia Set M-423. $5.50.

Robert Kajanus, early teacher and ardent admirer of Sibelius, was the most active conductor abroad to perform the works of his countryman. His early recording of the Second Symphony is still listed in the Columbia catalogue. Koussevitsky, however, has been equally persistent in this country, and his performance of the Second (VM-272), issued four or five years ago, is still our choice. This new recording by Barbirolli is not up to 1940 par as a recording, lacking the bass depth of the earlier Victor set. Though it is often the temptation of recording engineers to allow too heavy a bass response, here it is not heavy enough. The Koussevitsky set is contained on one more record side, but the thoughtful, measured performance, paying rich tribute to the most individual of modern classic composers, is well worth the extra fifty cents.

So often has this symphony appeared on concert programs in recent years that the New York Times

declared that the Sibelius Second threatened to become a "nuisance." We doubt, however, that such a rugged, mature work as this, with its refreshingly unique pattern, will ever take a place along with the hopelessly hackneyed sweetmeats that are forced upon every conductor each season by the average concert audience.

Sibelius: Incidental Music for Belshazzar's Feast, Op. 51. London Symphony Orchestra conducted by Robert Kajanus. 2–12″ discs (V-13435 and V-13436) in album. Victor Set M-715. $2.50.

Cecil Gray, noted English music critic, and particular champion of Sibelius, wrote of this least-known work by this great Finnish composer, "—the only work of Sibelius in which one finds a deliberate cultivation of exotic local color." *Belshazzar's Feast* is indeed convincingly oriental, displaying the versatility of Sibelius both as a composer and as an orchestrator.

Although this recording was made some years ago, it is very satisfactory acoustically, and is a first release of this work in this country. Written as incidental music for a play by a friend of the composer, this performance enjoys a scholarly and expressive handling in this recorded version under the baton of Robert Kajanus, early teacher of Sibelius. Before Kajanus' death in 1933, he was instrumental as conductor of the London Symphony Orchestra in bringing the works of Sibelius to the attention of the music world. This fact is evidenced by the large portion of Kajanus presentations of Sibelius works still listed in the Victor and Columbia catalogues.

Dukas: The Sorcerer's Apprentice. Three sides, and **Rimsky-Korsakov**—arr. Stokowski: **Ivan the Terrible**—Prelude to Act III. Philadelphia Orchestra conducted by Leopold Stokowski. 2–12″ discs (V-17501 and V-17502) in album. Victor Set M-717. $2.50.

Like all conductors, Mr. Stokowski is better with some things than with others. We didn't rave about the Stokowski magic touch applied to Ravel's *Bolero*, issued several months ago on Columbia. But we do rave about this recent achievement by our local magician. Recorded a year or two ago, Mr. Stokowski here ekes from both the Philadelphia Orchestra and the *Sorcerer's Apprentice* more, we wager, than could the famed Sorcerer himself. This rollicking, rhythmic musical tale, the favorite of millions, gets what we think is the final and ultimate treatment in this recording. There are nuances of tone coloring and careful shading that Mr. Toscannini just didn't have time for in his racing, two-sided version on Victor, and a brilliance and spirit completely lacking in the early Columbia set by Gaubert and the Paris Conservatory Orchestra (Col. X-75).

If you're in a hurry, but still want your *Sorcerer's Apprentice* done by experts, see the single Victor record (V-7021) by Toscannini and the New York Philharmonic. Done to a turn, at a more normal, jovial pace by Mr. Stokowski, this new set costs $1.50 more, including the album, but you get, as a fourth side bonus, a very fine Rimsky-Korsakov excerpt, arranged by Stokowski, the Overture to the third act of the opera, *Ivan the Terrible*.

Grieg: Peer Gynt Suite No. 1. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2–12″ discs (C-70370D and C-70371D) in album. Columbia Set X-180. $2.50.

This recording is probably a recording to end all recordings of the tremendously popular Peer Gynt Suite, No. 1—at least for some time to come. In no sense is it a movie palace version; Sir Thomas approaches this suite with the same finesse and intelligent care that he would had it been a major work in the symphonic repertory. The result is nothing less than astonishing; we, for one, did not realize how really intriguing this old war-horse could be until we listened to the present recording. In fact, we played it through twice, and that is something, for when we saw it on the list, we expected to give it a quick whirl and be done with it. Superb reproduction is an added feature.

Schiassi: Christmas Symphony. Arthur Fiedler's Sinfonietta. 1–12″ disc (V-13446). $1.

Little is known of the Italian violinist and composer, Gaetano Maria Schiassi, who was born at Bologna, and died at Lisbon in 1754. However, Arthur Fiedler presents a most interesting little work of his entitled *Christmas Symphony*. It is symphonic in form, and consists of five short movements, all of them very delicate and charming to hear. Fiedler plays them with a finesse that brings out their sparkling quality in a most effective way. We enjoyed this record immensely, and we are going to put it at the head of our Christmas shopping list. We know several persons who would enjoy having it in their collections. The reproduction is particularly fine.

Humperdinck: Hansel and Gretel Suite. Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow. 3–10″ discs (C-17219D to C-17221D) in album. Columbia Set M-424. $2.75.

In this orchestral suite from Humperdinck's charming opera *Hansel and Gretel*, we have as pleasing a set of discs as one could wish for. *The Overture*, *The Dream Pantomime*, and *The Waltz* make up the three parts of this lovely work. Howard Barlow is perfectly suited to give an intelligent and sympathetic performance, and he surely does. For twenty minutes of unadulterated musical enjoyment this album is highly recommended.

Schumann—trans. McDonald: **Abendlied, Op. 85, No. 12** (Evening Song). One side, and **Goldmark: Rustic Wedding Symphony, Op. 26**—Bridal Song (Intermezzo). Victor Symphony Orchestra conducted by Charles O'Connell. 1–12″ disc (V-36357). 75c.

Harl McDonald, the brilliant young American composer, has arranged Schumann's *Abendlied* for orchestra with consummate skill and excellent taste. It appears upon this disc nicely played by the Victor Symphony under the able direction of Charles O'Connell. The remaining side is given over to a selection from Goldmark's ever-popular *Rustic Wedding Symphony*.

Music from South America by Eduardo Fabini. **Isle of the Ceibos.** Two sides, and **The Country** (Symphonic Tone Poem). Victor Symphony Orchestra conducted by Vladimir Shavitch. 3–12″ discs (V-36354 to V-36356) in album. Victor Set G-21. $2.50.

These three discs, which originally appeared with Red Seal labels about ten years ago, were dropped from the Victor catalogue several years since. Probably because there is very little genuine South American music available on records, Victor decided to reissue them. This time they appear in the modest priced Black Label Classic series. They are indeed welcome. Despite their age these recordings sound very well, and those interested in the music will, we are sure, find them entirely satisfactory.

Eduardo Fabini (1882-) was born in Uruguay, but has spent a large part of his time in France, where most of his musical study was accomplished. Although he may be considered to some extent a French composer, he has the true spirit of the South American plainsman in his works dealing with his native land. This is very evident in the two works contained in this album. If you would like some pleasing music in a mood that is a bit unusual, it might be well to investigate this album.

Beethoven: Symphony No. 6 in F major, Op. 68 ("Pastoral"). Vienna Philharmonic Orchestra conducted by Bruno Walter. 5–12″ discs (V-36349 to V-36353) in album. Victor Set G-20. $4.

The point about this recording is that it is excellent value. Bruno Walter is an outstanding conductor, and while this version was recorded several years ago, the reproduction rates very well with the best that is being made today. If money is no object, there are very fine modern recordings directed by Toscanini for Victor, and by Mitropoulos for Columbia.

Moszkowski: Bolero in D major, Op. 12 (Spanish Dance No. 5 from Book I). One side, and **Moszkowski: Spanish Dance in G minor, Op. 12** (Spanish Dance No. 2 from Book I). Boston "Pops" Orchestra conducted by Arthur Fiedler. 1–10″ disc (V-4532). 75c.

This disc contains brilliant recordings of two spirited dance tunes by the well-known Russian composer Moritz Moszkowski. The Boston "Pops" takes them in its stride and turns out a mighty effective record. Reproduction of the highest quality is an added feature.

Sibelius: Romance in C major, Op. 42. B. B. C. Symphony Orchestra conducted by Adrian Boult. 1–12″ disc (V-13499). $1.

Not a great work but a very pleasing one, and exquisitely played by the B.B.C. Symphony Orchestra under the direction of Adrian Boult. We remember an earlier recording of this work by the Boyd Neel String Orchestra, but we much prefer the present version. In view of the fact that this is the sort of music that most anyone can enjoy, we predict that this disc will have a very substantial sale.

CONCERTO

Rachmaninoff: Concerto No. 3 in D minor, Op. 30. Sergei Rachmaninoff (piano) with the Philadelphia Orchestra conducted by Eugene Ormandy. 5–12″ discs (V-17481 to V-17485S) in album. Victor Set M-710. $5.

The Rachmaninoff cycle by Victor is continued with the *Third Concerto,* issued as their feature set for December. The performance is as masterly as one would expect. Rachmaninoff, to many the greatest pianist of our time, and surely one of the greatest ever, plays with the precision and brilliance that makes one nearly forget the music. But the music must be considered. His concertos have taken their place next to all the other major piano concertos in the repertoire. They have the benefit of having been composed by a remarkable technician of the piano. They also have been touched with inspiration from a most sensitive musician. True, they are products of the romantic school. The romantic school is by far the most popular one today and hence this music finds wide acclaim. But even those devoted to the classic, ancient, or modern schools of thought can admire romantic music when done with good taste and not sentimentalized.

One thing rather unusual in the *Third Concerto* is the use of the orchestra during the cadenza. This tends to give the orchestra more prominence than usual in a concerto, and, together with the thematic unity of the work, has led some to call the work a "piano symphony."

Rachmaninoff's piano playing is matched by a magnificent orchestral background conducted by Ormandy, who can be depended on for sensitive accompaniments. The recording, mechanically, is good with one exception. The piano tone is captured beautifully and the louder orchestral parts come through well, but the softer orchestral effects are not in the proper relief with the piano. Many of the more subtle orchestral utterances are lost in the prominence of the piano. There are probably not many who would mind this, but we always like a rich fabric on which to lay the part of the solo instrument, especially when such a rich orchestral fabric is available.

Bach: Concerto No. 2 in C minor for Two Harpsichords and Strings. Four sides, and **Bach: Concerto No. 1 in C minor for Two Harpsichords and Strings.** The Manuel and Williamson Harpsichord Ensemble. 4–12″ discs (MU-1143 to MU-1146) in album. Musicraft Set No. 46. $6.50.

From time to time numerous harpsichord records are made available, but we cannot recall any that are as fascinating to us as is the present group. They contain two Bach concertos for two harpsichords and strings that date from the period when the composer was Cantor of St. Thomas' School in Leipzig. The writer of the notes that accompany this album quite rightly says: "Of all the gay and brilliant music ever written, the multiple cembali concerti can be counted about the most sparkling. Whirling, wheeling figures,

moments of real hilarity, passages of shimmering delicacy, bits of witty conversation, effects of running dances, sections of stolid dignity, crowd for acknowledgment." That just about describes the wide range of musical figures that follow one another through these brilliant and interesting works. The quality of the performances is beyond cavil, and the recording rates the very highest praise. Musicraft is to be profoundly congratulated.

CHAMBER MUSIC

Ravel: Quartet in F. Budapest String Quartet. 4–12″ discs (C-70373D to C-70376D) in album. Columbia Set M-425. $4.50.

Outstanding music, beautifully played and expressed by one of today's foremost ensembles, and recorded well-nigh to perfection, is Columbia's contribution to chamber music this month. The oft-recorded Ravel Quartet is here given the definitive performance which should discourage future attempts at recording for quite some time. We feel it is superior in every way to the Pro Arte version (Victor M-400).

Little need be said at this day about the merits of the music. It has passed through the usual stages of indignation at inception, gradual acceptance, and inclusion with the established masterpieces. Here is music with the finest French accent, most delicate French touches, and the slickest Ravel treatment. But music absolutely worthy of a place in all chamber music collections, and music that can be enjoyed by a great many. It does not wear badly with repeated hearings, either. And while the superlatives are pouring forth, we cannot help another sentence in praise of the splendid performance and recording. The recording, incidentally, is greatly heightened by a suggestion of resonance in the chamber. Probably the recording companies are waking up to the fact that "dead" studio recordings are the best way to make any music uninteresting. This set should help to prove the benefit of good, live acoustics.

Bartók: Contrasts for Violin, Clarinet, and Piano. Béla Bartók (piano), Joseph Szigeti (violin), Benny Goodman (clarinet). 2–12″ discs (C-70362D and C-70363D) in album. Columbia Set X-178. $2.50.

Although poison to the dyed-in-the-wool classicist, Béla Bartók is one of the leading contemporary moderns. A disciple of Schonberg, and an experimenter in his own right, Bartók has commanded the respect of his fellow composers for his unusual treatment of native Hungarian folk tunes.

This particular work is a subconscious attempt to link the folk tunes of his country to the comparatively new, unrelated improvisations by American negroes. Bartók, in addition to his accomplishments as a composer, has made an extensive study of humble peasant songs, and is somewhat of an authority on American hot jazz. It is only natural that he should dedicate these trios to Benny Goodman, leading white improviser in the jazz idiom, and Joseph Szigeti, whose annual excursions to New York's Greenwich Village are made in order to listen to leading figures in the jazz world.

Beethoven: Quartet No. 5 in A major, Op. 18, No. 5. The Coolidge Quartet. 3–12″ discs (V-13437 to V-13439S) in album. Victor Set M-716. $3.

The Coolidge Quartet continues in its project of offering uniform recordings of all of the Beethoven String Quartets—the present set is the fifth in this series. All are of uniform excellence, and we are sure that those music lovers who are making a collection of these recordings will welcome the present addition. Persons who have recently become interested in records might do well to investigate these fine renditions.

PIANO

Schubert—trans. Liszt: **Fantasie** ("Wanderer" Fantasia in C major, Op. 15). Edward Kilenyi (piano) with Symphony Orchestra conducted by Selmar Meyrowitz. 3–12″ discs (C-P-70385D to C-P-70387D) in album. Columbia Set M-426. $3.50.

The performance of this work by the above named artist becomes the best one available by virtue of its excellence, and also because of the omission of the Edwin Fischer version from the Victor catalogue. This is a composition of the early Schubert, a young man of twenty-three, quite untouched by the bitter consequences which were to overtake him later on in life. Although he lacked the technique of the polished performer, his knowledge of the piano was such as to provide music which taxes all the resources of the instrument. The title, *The Wanderer*, is derived from the second movement, which is a set of variations on a melody from the song of that name.

Franz Liszt has outdone himself in the sense of fidelity to the genius of Schubert, in adhering to the composer's line and omitting the Lisztian pyrotechnics evident in many of his other transcriptions. The orchestral portion heightens the import of the Schubertian themes, and the entire work takes on the aspect of a concerto. This performance will do much to increase the growing popularity of Kilenyi. He plays with the full capacity of a virtuoso and seems to have a deep grasp of the inherent meaning of the composition. The assistance by an unnamed orchestra under Meyrowitz is excellent, and the recording is noteworthy.

Brahms: Variations on a Theme by Haydn, Op. 56b. Bartlett and Robertson (pianos). 2–12″ discs (C-70367D and C-70368D) in album. Columbia Set X-181. $2.50.

Most music lovers are familiar with this work in its original orchestral form, and a number of recorded versions are available, but probably very few persons know it as Brahms rewrote it for two pianos. Students of Brahms will recall that he played it with Clara

Schumann for a gathering of a few of their friends. While the work in its present form lacks the breadth and sweep of the orchestral version, which is truly symphonic in character, it is not without interest, and is a welcome addition to the repertory of recorded music. Bartlett and Robertson give a highly satisfactory performance, and the reproduction is first-class.

Mozart—arr. Busoni: **Duettino Concertante.** Vitya Vronsky and Victor Babin (pianos). 1–12″ disc (V-13500). $1.

We are not too fond of two-piano recordings, because in many cases they consist of arrangements for two pianos that are not in themselves at all appropriate for this combination. Two-piano music is very fine if the music has been skillfully written for that combination of instruments. An orchestral overture, a ballad, or whatnot, arranged for two pianos, is generally pretty terrible. However, the present opus, which Busoni developed from a theme from the finale of a Mozart concerto, is a masterpiece in the literature for two pianos, and the sterling performance given it by Vitya Vronsky and Victor Babin on this disc, makes this a record that might be added to any collection with profit.

OPERA

Puccini: Madama Butterfly (complete recording). Soloists, with chorus and orchestra of The Royal Opera House, Rome, conducted by Oliviero De Fabritiis. 16–12″ discs in two albums. Victor Sets M-700 and M-701. $17.

Madama Butterfly (Cho-Cho-San), —Toti Dal Monti, *Soprano*

B. F. Pinkerton, Lieutenant U. S. Navy, —Beniamino Gigli, *Tenor*

Suzuki, Cho-Cho-San's Servant, —Palombini, *Mezzo-Soprano*

Sharpless, U. S. Consul at Nagasaki, —Basiola, *Baritone*

Goro, a marriage broker, —Zagonara, *Tenor*

Prince Yamadori, suitor for Cho-Cho-San, —Conti, *Bass*

The Bonze, Cho-Cho-San's uncle,—Dominici, *Bass*

A glance at the cast listed above, headed by Toti Dal Monti and Beniamino Gigli, both of whom are well-known to American opera lovers of the last decade, indicates a performance of the first order—and that is just what we have recorded on this set of discs. Both Columbia and Victor have complete recordings of this operatic favorite in their present catalogues, but with the advent of this new album, they will fade quickly into the dim past, for this new version is nothing less than a supreme achievement in the art of operatic recording.

As *Madama Butterfly* is a prime favorite with American audiences, largely because the libretto was taken from a short story written by an American, John Luther Long, containing American characters, this set of discs will find a ready market in this country. As one comes to think of it, there are very few operas that do contain Americans in their plots—*The Girl of the Golden West*, by the same composer, is the only other prominent one that comes to mind.

Bellini: Norma—Cavatina-Casta Diva (Act I). One side, and **Bellini: Norma**—Ah! belle a me ritorna (Act I). Dusolina Giannini (soprano) with members of the La Scala Orchestra and Chorus, Milan, conducted by Carlo Sabajno. 1–12″ disc (V-17503). $1.

This recording has been listed in the European catalogues for several years, and we have often wondered why Victor did not re-press it. Here it is, and except for the fact that Miss Giannini's voice sounds a bit shrill on some of her high notes, it is a very satisfactory record. This shrillness is due to the recording, because we are quite familiar with this artist's voice, and we are sure that it never sounded as "steely" as it does at two or three points on this disc

VOCAL

Grieg: Haugtussa, Op. 67—Song Cycle. Kirsten Flagstad (soprano) with piano accompaniment by Edwin McArthur. 4–12″ discs (V-17497 to V-17500) in album. Victor Set M-714. $4.50.

Here indeed is a Christmas bounty for the music lover. A strange story of a lovely shepherd girl whose vivid imagination sees mountain trolls and wood sprites, and who converses with these exciting apparitions, and finally gives expression to her love dreams. Grieg has taken this famous *Haugtussa* song cycle, a well known folk poem of Norway and imparted to it some of his most beautiful and colorful music. We hear this musical picture of the North world with its quiet landscapes and sovereign hills depicted in glorious tone. With his own deep lyricism, and the melodic fluency of Schubert, the composer sustains himself as one of the great lieder writers in history.

We are venturing to forecast that this album will become one of the outstanding contributions to the library of recorded music by Mme. Flagstad. Doubtless, singing in her native tongue enhances the quality of production, for never have we heard this voice, one of the most remarkable in generations, glow with such warmth and beauty. The accompaniments of Edwin McArthur are sensitive and in perfect balance with the interpretations, while the engineers have captured every nuance in this outstanding release, which never before has been recorded.

Herbert: A Kiss in the Dark. One side, and **Herbert: Indian Summer.** Webster Booth (tenor) with orchestra. 1–10″ disc (V-26745). 50c.

Webster Booth sings these popular Victor Herbert songs in a most engaging manner. Well recorded, and this disc is a bargain at its modest price.

Schumann: Frauenliebe und Leben, Op. 42. (Song cycle). Isabel French (soprano) with piano accompaniment by George Reeves. 3–10″ and 1–12″ discs (TE-1636 to TE-1638 and TE-1639) in album. Technichord Set No. 5. $4.25.

We greet in this recording a superb artistic achievement, and an item that is more than welcome, for the only other complete version of this cycle that is available, was made about ten years ago by Lotte Lehmann with orchestral accompaniment. This earlier version has appeared under various labels, but may now be found listed in the present Decca Classical catalogue.

Technichord has chosen for this work two sterling artists—Isabel French, soprano, and George Reeves, pianist. You will note that we did not say George Reeves, accompanist. It is true that Mr. Reeves plays Miss French's accompaniments on these records, but his great skill at the piano, and the importance of the piano parts in these songs is such that we think of him as Miss French's partner rather than her accompanist. The balance maintained by these fine artists indicates that endless pains must have been taken in perfecting these outstanding performances in the realm of truly great song. We understand that this cycle was prepared for a recital in Boston, and that it met with such praise from the critics, that it was immediately decided to make it available in recorded form.

The story of *Frauenliebe und Leben* is too well-known to need but a word or two to identify it. It consists of eight songs covering the love of a woman from the time she meets her lover until she finally sees her husband pass from her in death. The texts were chosen by Schumann from the poems of the German poet, Adelbert von Chamisso. These songs were doubtless inspired by the composer's great love for Clara Wieck, whom he married within a few weeks after the songs were finished in the late summer of 1840 (he married Miss Wieck in September of that year).

Technichord has established for itself a reputation for issuing only items of exceptional artistic worth, and in presenting this recording of *Frauenliebe und Leben*, it lives up to that reputation without question.

Moussorgsky: The Nursery — Song Cycle. (English version by M. H. C. Collet). Igor Gorin (baritone) with piano accompaniment by Adolf Baller. 3–10″ discs (V-4528 to V-4530) in album. Victor Set M-686. $2.75.

We have had individual selections from this song cycle appear on discs before, but this is the first time that a complete version has been issued in English. Judging from the harmonization and the avoidance of a melodic line, in the pure sense, we gather that Moussorgsky intended his "nursery" to acquire a character not exactly childish. Several of the selections have a similarity of mood which does not increase the listening interest. This may also be because of the performance in English. A great deal has been written about the justification for English translations of foreign works. In a great many instances an English translation has improved the text and interpretation of a work. We doubt, however, whether this can hold true in the above album. Surely with a thoroughly informative brochure, as we have in the set, the character of the songs would be preserved better in their original language. While sincere effort is expended in the performance we have heard Mr. Gorin's voice to better advantage in other releases. The reproduction is fine.

Sibelius: Svarta Rosor, Op. 36, No. 1. (Black Rose). One side, and **Sibelius: Saf, Saf, Susa, Op. 36, No. 4** (Schilfrohr Saus'le). (Both sung in Swedish.) Jussi Bjoerling (tenor) with piano accompaniment by Harry Ebert. 1–10″ disc (V-4531). 75c.

Very few Sibelius songs are available on records, and so the present disc is of special importance. Bjoerling is at home with this music and gives performances that rate the highest praise. Discerning music lovers will appreciate and welcome this splendid record.

Early American Carols and Folk Songs. John Jacob Niles (tenor) accompanying himself on piano or dulcimer. 4–10″ discs (V-2119 to V-2122) in album. Victor Set M-718. $3.50.

Jesus, Jesus Rest Your Head. One side, and *When Jesus Lived in Galilee.* (V-2119).

Down in the Forest. One side, and *Jesus, the Christ Is Born* and *See Jesus the Saviour.* (V-2120).

The Cherry Tree. One side, and *Who Killed Cock Robin?* (V-2121).

The Old Woman and the Pig. One side, and *The Frog Went Courting* and *The Carion Crow.* (V-2122).

This group of carols and folk songs will be of especial interest to those persons who are making a study of American folklore. John Jacob Niles, probably the greatest authority on the subject, has collected and noted down these pieces in his extensive travels through the South, and in the very illuminating booklet that accompanies these discs, gives a short history of each song and a copy of the words. Mr. Niles has a voice that is suitable for these simple melodies and sings them in the spirit in which they have been preserved for generations through being passed on from one singer to another by word of mouth. The history of the songs of a people is a fascinating subject, as one will quickly realize after reading Mr. Niles' interesting notes.

Malotte: Pledge to the Flag. One side, and **Malotte: The Lord's Prayer.** Igor Gorin (baritone) with piano accompaniment by A. H. Malotte. 1–10″ disc (V-4535). 75c.

Albert Hay Malotte set these two well-known texts to music, and in the present recordings furnishes the piano accompaniments for Mr. Gorin's very fine performances. Both recordings abound with a sincerity that will be immediately appreciated by all discerning listeners. Reproduction—excellent.

Sullivan: The Lost Chord. One side, and **Malotte: The Lord's Prayer.** Nelson Eddy (baritone) with chorus, organ, and orchestra conducted by Robert Armbruster. 1–12″ disc (C-70369D). $1.

Many persons will very likely thrill to these performances, but to us it seems that these familiar selections have been dressed up *a la Hollywood* for radio presentations. Perhaps we are too old-fashioned, but we have heard Nelson Eddy sing these pieces without the choral trimmings, and he sings them splendidly, and we prefer them in their simple solo form.

Layton: Dear Old Southland. One side, and **L. D. Carpenter: Nothin'.** Paul Robeson (basso) with orchestra. 1–10″ disc (V-26741). 50c.

Paul Robeson goes sentimental this month and offers his version of these rather sweet ballads. He makes a good job of them and many persons will doubtless like them very much. We think his talents are worthy of better material, however. An adequate orchestra supports Mr. Robeson in these recordings.

diCapua: Maria Mari. One side, and **deCurtis: Torna a Sorriento.** (Both sung in Italian.) Nino Martini (tenor) with orchestra conducted by Alfredo Antonini. 1–10″ disc (C-17288D). 75c.

Songs popular with all Italians sung in the Neapolitan manner by a young tenor who is consistently gaining in favor with music lovers everywhere. Beautifully sung and well recorded.

CHORAL

Carols of the English Yuletide. Victor Chapel Choir conducted by Emil Coté. 3–10″ discs (V-26727 to V-26729) in album. Victor Set P-42. $2.

Good King Wenceslas. One side, and *The Boar's Head Carol* and *Carol, Children, Carol* and *Dame, Get Up and Bake Your Pies.* (V-26727.)

Friendly Beasts and *The Holly and the Ivy.* One side, and *When Christ Was Born of Mary Free* and *Wassail, Wassail.* (V-26728.)

Old Yorkshire Gooding Carol and *Gather Around the Christmas Tree* and *God Rest Ye Merry, Gentlemen.* One side, and *When We Come A-Wassailing* and *Deck the Hall* and *I Saw Three Ships Sailing In.* (V-26729.)

A generous selection of good old English Christmas carols is contained in this grand little album; some of them quite familiar, and some of them not so well known, but all of them chockfull of Yuletide spirit. They are sung in the true tradition by an excellent mixed choir under the able direction of Emil Coté. If you wish a group of Christmas carols that are just a little different from the ones that everyone plays at this time of year, this album contains that for which you are seeking. Reproduction—splendid.

Bach: Chorales. Trapp Family Choir, Dr. Franz Wasner, Director. (Sung in German.) 4–10″ discs (V-2113 to V-2116) in album. Victor Set M-713. $3.50.

Vom Himmel hoch, da komm' ich her. One side, and *Lobt Gott ihr Christen allzugleich.* (V-2113).

Dir, Dir Jehova. One side, and *Lobe den Herren.* (V-2114).

Wachet auf, ruft uns die Stimme. One side, and *Nun danket alle Gott.* (V-2115).

O Haupt voll Blut und Wunden. One side, and *Wie schon leuchtet der Morgenstern.* (V-2116).

Luther—arr. Wasner: **Away in a Manger.** (Sung in English.) One side, and **Wasner: Children's Blessing** (Sung in German). Trapp Family Choir, Dr. Franz Wasner, Director. 1–10″ disc (V-2118). 75c.

Of all the interesting groups or ensembles recording today, the Trapp Family Choir is surely one of the most unusual. They can always be counted on not only for a fine performance but one that is unique and interesting. The freshness and spontaneity with which they present the Bach Chorales, their unforced manner, all make this set most attractive. Victor has certainly blessed us with lovely music for the holiday season. This album is especially nice because it "fits" well in the home. We mean this: seated comfortably while listening to the contents of this album is an intimate musical experience. This, because the choir is a small group such as one might find in the home of a friend. It has much the same intimate quality that chamber music has, yet it is great choral music. The music of Bach is seldom warmer than in his Chorales. All of the Chorales in this album are not Christmas ones, but many are appropriate to the season, the rest equally as enjoyable, and all of them good to hear any time during the year. Their performance is heart warming, and the recording mechanically is very good. In all, this set has a nature that will appeal to many, and gladden their hearts—even some who are not ardent devotees of choral music generally.

Our enthusiasm does not run so high for the single disc. *Away in a Manger* is sung with feeling, but is not sung lightly enough, and is taken at too deliberate a tempo. The microphone was too near to the performers; the effect would have been better had the voices been recorded at a little distance. The number by Dr. Wasner is quite charming and has a definite folk character.

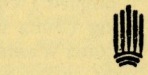
Trad.—arr. Samojloff: **Love of Homeland.** One side, and trad.—arr. C. Shvedoff: **Two Peasant Songs.** (Both sung in Russian.) Don Cossack Chorus, conducted by Serge Jaroff with organ accompaniment by C. Shvedoff. 1–10″ disc (C-4261M). 75c.

Typical Russian songs sung in the tradition of old Russia by this famous chorus of exiles—of particular interest to those who like their Russian music with an earthy flavor. Sung with plenty of spirit, and well recorded.

Debousset: Qu'en un Instant (Sung in French) and **Vivet: Cantate Domino** (Sung in Latin). One side, and **Les Choeurs Angeliques**—arr. Reysz (Sung in French). Strasbourg Cathedral Choir conducted by the Abbé Alphonse Hoch. 1–12" disc (C-70372D). $1.

We always welcome recordings by the very fine Strasbourg Cathedral Choir, and only regret that they come so infrequently. Perhaps, this disc containing ancient French Christmas Carols is in the nature of a quite appropriate gift. We thoroughly enjoyed it, and recommend it to those persons who would like some Christmas music that will be new to most American listeners. It is splendidly recorded.

ORGAN



Christmas Carols. Alexander D. Richardson (organ). 3–10" discs (V-26755 to V-26757) in album. Victor Set P-43. $2.

We Three Kings of Orient Are and *Lo, How a Rose E'er Blooming* and *Rejoice, Ye Pure in Heart.* One side, and *Christians, Awake* and *O Come, O Come, Emmanuel* and *Gloria in Excelsis, Deo.* (V-26755).

The Star of Bethlehem. One side, and *The Star of the East* and *The Birthday of a King.* (V-26756).

The Holy City. One side, and *While Shepherds Watched Their Flocks by Night* and *God Rest You Merry, Gentlemen* and *O Come, All Ye Faithful.* (V-26757).

This group of recordings will supply excellent background music for any Christmas celebration—put them on your automatic phonograph when the children come in to see the Christmas tree, or play them quite softly during the dinner hour. You will very likely find many uses for them during the Yuletide. We imagine many stores that play music on their sound systems, will be glad to know of this set of discs. The carols are played without flourishes in a modest but most effective manner. The reproduction is very good.

Bach: The Little Organ Book (Orgelbüchlein). (*The Church Year in Music—Volume III—Nos. 5 to 16.*) E. Power Biggs playing the organ of the Germanic Museum, Cambridge. 2–12" discs (V-17458 and V-17459) in album. Victor Set M-711. $2.50.

A commendable task is completed with the issuing of the final volume, Volume III, of the Little Organ Book. In our estimation, this is the most successful of the three. Being Christmas music, the atmosphere is easier to catch, and Mr. Biggs captures it very nicely. The organ sounds well, and so it should, having been recorded in a large auditorium, vibrant with resounding acoustics. This set, while not the most familiar and obvious of the Christmas music issues, is surely the most substantial offering of this season, and should prove a welcome antidote to the feverish Yuletide commercialization of our day. And of course, it is the final set in the Orgelbüchlein series; one of which Victor can be justly proud, and one which we hope will prove to be a great success. After all, the organ as a concert instrument is not dying out, contrary to some current opinions. Indeed, Mr. Biggs himself has done considerable to make the public organ-minded. He has played series of Bach programs to paid-admission audiences, and been greeted by sold-out houses. Recording companies are playing an invaluable part in bringing the greatest of solo instruments to the public today. And the Orgelbüchlein series by Victor, of which we recommend the present set particularly, may be considered a keystone in this admirable movement.

MISCELLANEOUS

Shakespeare: Macbeth. Orson Welles and members of the Mercury Theatre. 9–12" discs (C-ME35 to C-ME43) in album. Columbia Set C-33. $10.

Orson Welles adds to his distinguished list of Shakespearean productions on records, which already includes similar versions of *Julius Caesar, Merchant of Venice* and *Twelfth Night,* this fine performance of *Macbeth.* And now that they may be secured at just about one-half their former prices, it behooves all those who are interested to consider their acquisition at this time, for certainly they will never be any cheaper, and in our opinion, the prices of such items will be the first ones to be raised when record prices are adjusted upwards. The market for such album sets is necessarily limited, and additions to this series cannot profitably be made at the present prices. The prevailing prices on the former sets are as follows: *Julius Caesar,* $12; *Merchant of Venice,* $13; and *Twelfth Night,* $11.

The sample album which we received was minus the booklet, and so we cannot give the cast of the present performance, but we can say that it is well up to the standard of the earlier ones, and is worthy of high praise. The recording has been very carefully done, and we do not hesitate to recommend it to all lovers of the immortal bard.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, IRCC—International Record Collectors' Club, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, R—Royale, SL—Shirmer's Library, T—Telefunken, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

Issued monthly by

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ALMOST interesting book came to our desk the other day. It is *The Record Book* compiled and written by David Hall and published last month by Smith and Durrell, New York, N. Y. It is a comprehensive volume containing 771 pages. Mr Hall, in producing this work, had in mind both the beginner and the seasoned collector of records. The first chapter is devoted to a very logical exposition of record collecting and points out the many pitfalls that may befall the beginner, and also contains some hints that might be taken by the older collector with profit. The next six chapters cover Symphonic Music, Chamber Music, Keyboard Music, Music for Strings and Woodwinds, Music for Voice, and A Record Miscellany. A chapter is devoted to each classification. The arrangement throughout these chapters is quite novel. The text of the chapter is on the right hand pages and the left hand pages are devoted to lists of records with short notes on each selection stating which is the best available recording and why. Hundreds and hundreds of records are listed and analyzed. Each composition is listed in the index, so that anyone wishing to purchase a recording of a certain piece may refer to the index and then quickly turn to the notes which will indicate which is the best available recording of it. To our mind this is one of the most valuable features of this book.

The final chapter contains a world of information that should be of interest and value to every person who is collecting records. It gives a brief but accurate description of just how records are recorded and manufactured. It also contains paragraphs on motors, needles, pick-ups, loudspeakers, automatic changers etc. The final paragraph, an intensely interesting one, is devoted to "the care of records."

In considering this book as a whole, it seems to us that Mr. Hall has done a marvelous job, and we do not hesitate to recommend it to all those who are interested in recorded music. We have been closely associated with the record industry for over twenty-five years, and yet we found much information in this book which will be of real value to us. We are very glad that we have had an opportunity to peruse *The Record Book*, and we shall doubtless refer to it many times throughout the future in the course of our writing about records.

The price of *The Record Book* is $3.50 (postpaid within U.S.A.). It may be secured from your local dealer or ordered from the publishers of this bulletin.

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A new complete catalogue of Columbia Records was made available during December. It contains all records up to and including the October, 1940, release, and lists them at Columbia's newly revised prices. It is by far the best catalogue that Columbia has issued for years. Records are carefully cross-indexed and the typography throughout is so clear that it may be easily and comfortably read by anyone It contains over 300 pages. The price is 25¢ (postpaid within U.S.A.).

ORCHESTRA

Mahler: Symphony No. 9. Vienna Philharmonic Orchestra conducted by Bruno Walter. 10–12" discs (V-13522 to V-13531) in album. Victor Set M-726. $10.50.

One of the unfortunate shortcomings of recorded performances is that they are invariably made in an empty hall or studio, and not before an audience. World-famous conductors and orchestras do not always achieve the inspired, electrifying performances at rehearsals or recording sessions that they do at a concert. Where there is an enthusiastic, eager audience, and the air is charged with excitement, the music produced in this atmosphere will be more memorable than the same music produced in an

empty auditorium.

In a work as monumental and dramatic as the *Ninth Symphony* of Mahler, the benefit of having been recorded at an actual performance before an audience is beyond estimate. This recording was made at a concert in Vienna on January 16, 1938. It must have been an unusual evening. Some will no doubt carp at the several coughs which are engraved in the discs, but the fine playing of the orchestra and the inspired heights to which the conductor's interpretation ran, are the vital things about this recording. The Continental engineers did a praiseworthy job of recording, especially considering the difficulty of a continuous performance.

There is hardly space to comment on the music. It is so great, one must at least read the informative booklet which accompanies the set before attempting to listen to it. Although nearly twice as long as the average symphony, we thought the time went rapidly. There is plenty of interesting motion in the second and third movements, and the first and fourth have most engaging melodies popping up here and there. The symphony can be heard without knowledge of a program, as Mahler did not consider it proper to build his symphonies around a "story." The music is quite capable of speaking for itself, and it does so, indeed.

The performance under Bruno Walter is beautifully fashioned. It must be remembered that in a work as high-pitched, emotionally, as complex and dramatic as the *Ninth Symphony*, the conductor's realization of the work is a tremendously delicate task. Lack of understanding would obviously ruin it. And equally as fatal is too much distortion by way of over-emphasis, which soon reduces the work to a series of "poses." While Mr. Walter gives his reading the customary warmth he brings to his conducting, he does not lose sight of the forest for the trees. He does not make the work turgid. Truly this reading of the *Ninth Symphony*, and the permanent record made of it, will remain unique in the annals of recording history.

Bizet: Symphony No. 1 in C major. Seven sides, and **Bizet: La Jolie Fille de Perth**—Danse Bohêmienne. London Philharmonic Orchestra conducted by Walter Goehr. 4–12″ discs (V-13501 to V-13504) in album. Victor Set M-721. $4.50.

This recording of Bizet's symphony will be a surprise to most music lovers. According to historians, nobody seemed to realize that Bizet ever wrote a symphony. The accompanying pamphlet states that it was first performed in Basel, Switzerland, though Elizabeth Moore, authority on musical dates, writes that the symphony was performed in Paris in 1933 following the discovery of the Mss. in the Paris Conservatory collection.

Written in Bizet's seventeenth year, this symphony is rich in melodic material, and is masterfully scored. It is not a great symphony in the manner of Beethoven, nor is it facile in the manner of Haydn or Mozart. It seems, however, to be somewhat a combination of these three, and is a vivacious, sparkling work which displays very clearly the musical competence of the youth who was later to write the world's most popular opera.

The performance is grand in every respect. With no thought toward criticism we suggest that the listener particularly note the style of the oboist, using a novel, liquid tone at times almost embellished by an out-and-out vibrato.

Strauss: Don Quixote, Op. 35. ("Fantastic Variations on a Knightly Theme"). Philadelphia Orchestra conducted by Eugene Ormandy with Emanuel Feuermann (violoncello), Alexander Hilsberg (violin), and Samuel Lifschey (viola). 5–12″ discs (V-17529 to V-17533) in album. Victor Set M-720. $5.50.

Richard Strauss' name must be added to the list of prominent composers, beginning with Liszt, to whom credit must be given for the development and popularization of the symphonic tone-poem. Strauss' six tone-poems are found regularly on concert programs. This particularly humorous work will be a delight even to those not familiar with Cervantes' famous tale. The accompanying program notes to this set give in entertaining detail the sequence of events which the music so realistically describes. The *finale* especially can be considered one of Strauss' most noteworthy achievements in melodic and orchestral description. Though the source of much controversy, Strauss' remarkable imitations of creaking windmills and bleating sheep and his use of a mechanical wind machine, are unusually effective. The performance here is very fine, replacing an early Victor performance by Beecham and the New York Philharmonic Orchestra (VM-144).

Gould: Foster Gallery. Boston "Pops" Orchestra conducted by Arthur Fiedler. 2–12″ discs (V-13552 and V-13553) in album. Victor Set M-727. $2.50.

The young American composer, Morton Gould, has taken a number of Foster melodies for the basis of this orchestral suite. It is in no sense a medley of Foster tunes but an original composition based upon them. It was written at the suggestion of Fritz Reiner, the conductor of the Pittsburgh Symphony, and was first played during a Foster Week celebration in that city during January, 1940. The work is dedicated to Mr. Reiner.

Mr. Gould has used a number of lovely dance tunes and jigs, many of which have probably not been heard since the composer's time, in addition to the prime favorites, *Jeanie with the Light Brown Hair, Old Black Joe, Old Kentucky Home,* and *Oh, Susanna.* The whole makes a mighty attractive work and one that will doubtless give a great many persons a lot of real enjoyment. Arthur Fiedler and the Boston "Pops" enter into the spirit of the music and give a bang-up performance. The reproduction is of the best.

Tchaikovsky: Symphony No. 6 in B minor, Op. 74 (Pathètique). All-American Youth Orchestra conducted by Leopold Stokowski. 6–12" discs (C-11444D to C-11449D) in album. Columbia Set M-432. $6.50.

The two outstanding recorded performances of this familiar work are the one by Ormandy for Victor, and the Furtwangler one on HMV (which we hope will some day be re-pressed domestically). Each is a different approach to the work, but each is ideal in its way. Ormandy, deeply sincere and scholarly, gives the work a straightforward reading, not hurried, not careless, but with a high degree of controlled emotion. Furtwangler displays his poise and his ability to draw fine shadings from an orchestra to a degree seldom realized by any other conductor. His reading is slower, more deliberate; but so smooth and well poised, and with such exquisite nuance, that it too is a definitive performance of its kind. Now we like both of these readings very much, as we can appreciate more than one approach to a work, especially one like the *Pathètique*. But to us, Stokowski meddles too much with the music. He has not the suavity of Furtwangler, he has not the reserve of Ormandy. If he wishes to draw a fine line (like Furtwangler), he spoils it sooner or later with some display of restlessness. He must always monkey with the rhythm, exaggerate some phrase, or distort something. Of the four movements, he fares best with the last. But as a whole, the work lacks the distinction given it by either Ormandy or Furtwangler. The recording, mechanically, is very clear and in good balance; but it still has that brittle thinness, that lack of rich sonority, which characterizes some Columbia orchestral recordings these days.

Bach: Suite No. 3 in D major. Five sides, and **Boccherini: Minuet** (from Quintet in E major, Op. 13, No. 5). Paris Conservatory Orchestra conducted by Felix Weingartner. 3–12" discs (C-70672D to C-70674D) in album. Columbia Set M-428. $3.50.

The only credit we can give this release is its price. It is adequately performed, fairly well recorded, and included in a three-record album, with the famous Boccherini *Minuet* generously included on the fourth side. However, the definitive recording of this suite is performed by the Busch Chamber Players, included in a five-record album with the *Suite No. 4 in D Major* (VM-339). Although a decided improvement over an earlier Columbia set by the Brussels Conservatory Orchestra under Defauw, it cannot be compared to the Victor version.

Incidentally, while we're on this subject, these Bach suites contain the very finest examples of eighteenth century dance music, compositions by the most profound and skilled musician of all times. The famous *Air*, often referred to as the *Air on the G string*, is the slow movement of the *Suite No. 3*, which should identify this Suite to music lovers who have difficulty in keeping straight the wonderfully long list of recorded Bach.

Quilter: Children's Overture. London Philharmonic Orchestra conducted by John Barbirolli. 1–12" disc (V-36370). 75c.

You will find this delicate little overture as delightful a bit of orchestral writing as one may run across in many a long day. Quilter, a present-day English composer, has taken the tunes from Crane's book of nursery rhymes entitled *Baby's Opera* and has woven them into this attractive piece. You will instantly recognize *Sing a Song of Sixpence, A Frog He Would A-Wooing Go,* and other ditties of your childhood. Barbirolli has caught the spirit of these fascinating little tunes and made an altogether charming disc for both children and their elders. This record has been listed in the H.M.V. catalogue for several years.

Frescobaldi — trans. Kindler: **Toccata.** National Symphony Orchestra conducted by Dr. Hans Kindler. 1–12" disc (V-17632). $1.

Here is more proof of the saying that the finest orchestras in the world are now to be found in the United States. There are many persons who would easily take this recording for one by the Philadelphia Orchestra. Surely this debut of the National Symphony Orchestra of Washington, D. C., presents another fine orchestra, obviously well disciplined and carefully drilled. The *Frescobaldi Toccata* in Dr. Kindler's transcription is rather Stokowskian in its lushness of orchestration. It is beautifully recorded. Part of the success is doubtless due to the good acoustics of Constitution Hall, the orchestra's "home."

Rossini: Barber of Seville — Overture. Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow. 1–12" disc (C-70704D). $1.

We think this is certainly a fine recording of this popular overture which has been recorded a dozen times or more, and we believe that the only version that will compare with it is the Toscanini version (V-7255). It is just possible that a number of persons may prefer it to that sterling performance, which has found its way into so many record libraries. The present recording is as fine as anything that Columbia has done in the orchestral field.

Musical Comedy Favorites. Andre Kostelanetz and his Orchestra. 4–10" discs (C-4265M to C-4268M) in album. Columbia Set M-430. $3.50.

Here is a perfectly grand little album for those who enjoy good musical comedy. Andre Kostelanetz has chosen eight hit tunes, starting with *A Pretty Girl is Like a Melody* by Irving Berlin, the featured number from Ziegfeld Follies of 1919, and ending with Cole Porter's *Begin the Beguine* from Jubilee. Under his sparkling direction they all sound just right—no vocals, thank goodness. Grand music for that gay little supper party, or for the cocktail hour—bright, cheery, but not rowdy.

Ketelbey: Concert Music. 3–12″ discs (V-36371 to V-36373) in album. Victor Set G-27. $2.50.

In Holiday Mood—Suite. Three sides, and *Sunbeams and Butterflies.* London Palladium Orchestra conducted by Clifford Greenwood. (V-36371 and V-36372).

Sanctuary of the Heart. One side, and *The Sacred Hour.* London Palladium Orchestra conducted by William E. Pethers. (V-36373).

This modest priced album contains quite a lot of music that will be new to most listeners on this side of the Atlantic. It is some of the music of Albert Ketelbey, the contemporary English composer, whose fame in this country rests pretty largely on a few compositions such as *In a Monastery Garden, In a Persian Market* and *In a Chinese Temple Garden;* one might call them "The Three Inas." None of Mr. Ketelbey's music is very profound, but it has given a great many persons much pleasure, and for that many of us extend to him our sincere thanks. The present selections are nicely played by a large movie palace orchestra. They have been very faithfully recorded.

Besard—arr. Respighi: **Old Dances and Airs for the Lute, Suite No. 2**—Rustic Dance. Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. 1–12″ disc (V-17558). $1.

Back in the 16th century Jean Baptiste Besard wrote some dance tunes for the lute, and in the 20th century Respighi used them as the basis for the orchestral suite which appears on this disc. It is mighty attractive music, the sort that may be enjoyed by nearly everyone, and as performed by the famous Philharmonic-Symphony under the able direction of John Barbirolli, it has an appeal that is hard to resist. The reproduction is well up to present-day standards.

Smetana: The Bartered Bride—Overture. Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. 1–10″ disc (C-19003D). 75c.

Of the many recordings of this overture that are available, we suspect that most persons will select the present one, although the reproduction sounds unnecessarily shrill at times—a bit too brilliant to suit us.

CHAMBER MUSIC

Hummel: Quartet in G major, Op. 30, No. 2. The Coolidge Quartet. 2–12″ discs (V-17544 and V-17545) in album. Victor Set M-723. $2.50.

"Hummel, Johann Nipomuk—*composition by*—*Rondo*—V-8420" is the only acknowledgement in any current domestic catalogue of Beethoven's leading concert rival. Czerny wrote of Hummel that "in the world at large . . . he was . . . reputed the better player." We must confess, after hearing this Hummel quartet, that we are inclined to feel that Beethoven had somewhat of an edge over his respected contemporary, at least in the field of chamber music composition. Hummel reflects the spirit of his teacher, Mozart, with delightful results, and this work is thoroughly enjoyable as eighteenth century chamber music. It would be unfair, almost beside the point, to compare this work with the later Beethoven quartets. The Coolidge Quartet maintains its sterling reputation in this well recorded performance.

Beethoven: Quartet No. 14 in C sharp minor, Op. 131. Budapest Quartet. 5–12″ discs (C-70685D to C-70689D) in album. Columbia Set M-429. $5.50.

In the field of chamber music, this quartet represents Beethoven at the highest development of his style. This was written during the last ten years of his life, physically the most wretched in his whole existence, since his deafness was almost complete. This was the period of the "last quartets" and the Ninth Symphony. To be able to write such music in spite of overwhelming handicaps remains a miracle. The form of this work is radically remarkable, with its seven parts of unequal length running the gamut of musical emotion from A to Z.

No performance by any stellar group could equal the genius of the composition itself, but listeners will all agree that here at last is the definite recorded version of this work. It replaces the excellent achievement of the Leners and the somewhat dry representation of the Busch Quartet. The playing of the Budapest group is flawless and the tone and ensemble are matchless. This, together with the fine reproduction, makes this set one of the outstanding releases in the field of recorded chamber music.

Beethoven: Introduction and Variations on the Theme "Ich bin der Schneider Kakadu," Op. 121a. Erling Bloch (violin), Torben Svendsen ('cello), Lund Christiansen (piano). 2–12″ discs (V-17555 and V-17556) in album. Victor Set M-729. $2.50.

As profound and serious as he seemed to be, Beethoven was quite well acquainted with the lighter side of music. For example, the melody used in the above named variations was derived from some very simple light operetta of that time. This composition is the last in which Beethoven combines the piano with strings. His maturity is quite evident in the opening adagio and introduction, which is entirely original, and which occupies the first complete record side. The scoring favors the piano in quantity and quality of writing while the entire set of variations are evolved in the characteristic Beethoven style.

The performers of this trio are new to discs in this country and impress us most favorably with their sincere understanding and interpretation of this work. Evidently a re-pressing from a foreign list, the recording maintains a high standard of reproduction.

Boccherini: Sonata No. 6 in A major. William Primrose (viola) and Joseph Kahn (piano). 1–12″ disc (V-17513). $1.

To our mind this is one of the outstanding records of the month. William Primrose, he of the silken strings, presents this Boccherini Sonata in a most charming manner. The viola records well, and as it is suitable for playing a vast repertory of music, we have often wondered why we do not have more viola records. There should certainly be no scarcity of them now, with Mr. Primrose in this country, for we are very sure that he would be willing to record if he were given the invitation. Mr. Victor, may we have some more recordings by Mr. Primrose real soon? We suppose that it will depend upon how well the present disc is received by the record buying public. If that is the case, we have no fears, for surely this record will have a generous welcome.

ORGAN

Bach: The Old Year Now Hath Passed Away (Peters Vol. 5, No. 10) and **Bach: Blessed Jesus, Here We Stand** (Peters Vol. 5, No. 37). Gustave Bret (organ). One side, and **Lassus: Benedictus** (from the Mass "Douce Memoire"). (Sung in Latin). Dijon Cathedral Choir directed by J. Samson. 1–12″ disc (V-13498). $1.

These recordings, coupled as they are on this disc, have been listed in the H.M.V. catalogue for several years, and a few copies have been imported and are known to collectors of this type of music. We have often wondered why Victor did not re-press them in this country. At last it has been done and the record appears on this month's list.

The two Bach organ selections are particularly fine. They are ancient tunes from which Bach developed these extremely beautiful chorale preludes. Gustave Bret gives performances that are bound to please even the most critical. The short section of a Lassus Mass, sung by the famous choir of the Dijon Cathedral, which fills the other side of this disc, is a gem, and a welcome addition to the recordings of Catholic Church music.

Bach: Prelude and Fugue in E minor (Peters Vol. III, No. 10). Edouard Commette playing the organ of the Cathedral of Saint-Jean, Lyon, France. 1–10″ disc (C-17243D). 75c.

If organ records appeal to you, don't forget to check this item, and hear it at your earliest opportunity. The present work stands high in the great list of organ compositions of the immortal Bach. It is commonly known as the "Cathedral" prelude and fugue, a nickname which very aptly describes it. While one or two other recordings of it have been made, we do not hesitate to recommend this one by Commette as the best. The reproduction is most realistic.

OPERA

Gounod: Romeo et Juliette—Valse "Je Veux Vivre dans le Reve" (Act I). One side, and **Charpentier: Louise**—Depuis le Jour (Act III). (Sung in French). Jeannette MacDonald (soprano) with orchestra conducted by Giuseppe Bamboschek. 1–12″ disc (V-15850). $1.

The vast army of Jeannette MacDonald admirers will doubtless acclaim this attractive disc, which contains two of the arias with which she has thrilled many of her concert audiences. Both selections are particularly suitable for Miss MacDonald's voice and she gives very satisfactory performances of them. An excellent orchestral accompaniment is supplied under the able direction of Giuseppe Bamboschek.

Verdi: Masked Ball—Ulrica's aria "King of the Abyss" (Act I) Margarete Klose (contralto) with Symphony Orchestra. One side, and **Verdi: Masked Ball**—Barcarole "Declare if the Waves" (Act I). Helge Roswaenge (tenor) with Chorus and Symphony Orchestra. (Both sung in German). 1–12″ disc (V-17560). $1.

The Metropolitan opened the operatic season in New York with Verdi's *The Masked Ball;* perhaps, that is the reason Victor released these recordings in this country. Both of them have been in the European catalogues for several years. Be that as it may, the domestic repertory is considerably enhanced by the addition of this splendid disc. The reproduction of both selections is well up to standard.

Rimsky-Korsakov: May Night—Slumber Song. (Sung in French). One side, and **Tchaikovsky: Pique Dame**—Scene and arioso "It is Near to Midnight" (Act III). (Sung in Italian). Irene Jessner (soprano) with Victor Symphony Orchestra conducted by Bruno Reibold. 1–12″ disc (V-17559). $1.

Miss Jessner turns to the Russian school this month and gives us two important numbers from that repertory. Both are interesting, but Miss Jessner's voice sounds a bit harsh at times—perhaps she got too close to the microphone, or perhaps the recorders turned up the amplification a bit too much.

Verdi: Il Trovatore—"Ah, si, ben mio coll' essere" (Act III). One side, and **Verdi: Il Trovatore**—"Di quella pira" (Act III). (Both sung in Italian). Jussi Bjoerling (tenor) with orchestra conducted by Nils Grevillius. 1–10″ disc (V-2136). 75c.

Jussi Bjoerling takes these arias in his stride and a spectacular disc is the result. If you thrill to Italian opera in the "grand manner," don't miss this one. It is well recorded.

CONCERTO

Saint-Saëns: Concerto No. 1 in A minor, Op. 33. Gregor Piatigorsky (violoncello) and the Chicago Symphony Orchestra conducted by Frederick Stock. 2–12″ discs (C-11440D and C-11441D) in album. Columbia Set X-182. $2.50.

This is the first and better known of the two cello concerti composed by Saint-Saëns. It is odd to note that many music critics of that day complained of his modern tendencies and went so far as to accuse him of "Wagnerianism." This is most amusing since time has proven Saint-Saëns to be one of the easiest writers to comprehend. The movements in this work are connected by short transitional passages, giving the entire composition a unity of form. It is a brilliantly written opus exploiting the entire range and technical resources of the instrument.

It is more than ten years since a recording of this concerto has appeared on the lists, and the recording by W. H. Squire with the Halle orchestra is definitely dated, and will probably be withdrawn. We are happy to hear Piatigorsky appear on discs in another major work. His last concerto recording was the Schumann a few years past. His tone, phrasing, technique, and interpretation in the present work will be difficult to surpass. The assistance by the Chicago Orchestra under Stock completes a much needed "refill" in the violoncello section of the library of recorded music. The reproduction is fine.

PIANO

Rachmaninoff: Eleven Piano Pieces. Sergei Rachmaninoff (piano). 5–10″ discs (V-2123 to V-2127) in album. Victor Set M-722. $4.25.

Melodie in E major, Op. 3, No. 3. One side, and *Humoresque, Op. 10, No. 5.* (V-2123).

Moment Musical, Op. 16, No. 2. One side, and *Prelude in G flat major, Op. 23, No. 10.* (V-2124).

Prelude in E major, Op. 32, No. 3. One side, and *Prelude in F major, Op. 32, No. 7* and *Prelude in F minor, Op. 32, No. 6.* (V-2125).

Etude in C major, Op. 33, No. 2. One side, and *Etude in E flat major, Op. 33, No. 7.* (V-2126).

Daisies, Op. 38. One side, and *Oriental Sketch.* (V-2127).

The record public has been waiting patiently for quite a while for some solo piano records by the beloved Russian master, Rachmaninoff. Here is the answer. Unsurpassed artistry at the piano is the position generally conceded to this man, and it is substantiated at every concert and in every recording. We hope Victor will soon put out an album of Rachmaninoff playing music other than his own, as his interpretations are worthy of being preserved for posterity. The music in this album is all marked by a similarity and sameness to the same extent that an album of Chopin would be. Possibly the greatest thing about it is that it is strictly piano music, and not the writings for piano of a composer orchestral-minded. The playing is beyond cavil, the recording good; and from every standpoint this set can be recommended without reservation to the host of record collectors who are interested in this music.

Falla: Nights in the Gardens of Spain. Five sides, and **Falla: Cubana** (from "Four Spanish Pieces"). Lucette Descaves (piano) with the Paris Conservatory Orchestra conducted by Eugene Bigot. 3–12″ discs (V-13513 to V-13515) in album. Victor Set M-725. $3.50.

This expressive composition dates from Falla's first period, during which he concentrated on the popular melodies of Andalucia for inspiration. It is this Moorish-Oriental influence in Spanish music that is recognizable as "typically Spanish." A few years after the composition of these Nocturnes, which brought him world-wide fame, Falla turned to what he considered a purer expression of the Spanish soul, with Castile, rather than Andalucia, as the source of his inspiration. It is still the more picturesque, "typically Spanish" works of Falla's early period that remain the most highly praised of his compositions, of which these lovely Nocturnes for piano and orchestra are among the most popular.

Replacing an early Columbia set (CM-156) by Manuel Navarro and Orquesta Betica da Camara, and three single Victor discs by Aline van Barentzen, with Coppola and Symphony Orchestra, this new set is brilliantly performed and recorded.

Brahms: Three Rhapsodies for Piano (Op. 79, No. 1; Op. 79, No. 3; and Op. 119, No. 4). Egon Petri (piano). 2–12″ discs (C-70681D and C-70682D) in album. Columbia Set X-183. $2.50.

These piano selections of Brahms are well known to the music lover and collector and have appeared often in practically all catalogues of recorded music. It is not in our province to judge the greatness of such well established works. We may, however, quote James Huneker on the second G Minor Rhapsody: "... a wonderful, glorious, bracing tone picture in which Brahms, the philosopher, burns the boats of his old age and becomes for the time a youthful Faust in search of a sensation. A hurricane of emotion that is barely stilled at the end, this Rhapsody reminds me of the Bardic recital of some old border ballad ... an epic in miniature."

These performances of Egon Petri, known for his Brahms interpretations, compare most favorably with the Bachaus and Rubinstein versions, though some will quibble with the opening measures of the G Minor, in which Bachaus achieves a spaciousness and grandeur that is supreme in this work. The present recording rates very high.

Mozart: Sonata in D major for Two Pianos, K. 448, Five sides, and **Bach**—trans. Maier: **Sicilienne.** Pierre Luboshutz and Genia Nemenoff (two pianos). 3–12″ discs (V-17546 to V-17548) in album. Victor Set M-724. $3.50.

Here we have an example of pure genius surmounting the opportunity for social growth. Mozart wrote this sonata expressly for the daughter of some wealthy and well established "Herr" of the time and collaborated with her in the first performance of the work. We admire his patience and tolerance, for, judging by his description of the lady, very few gentlemen would have shared their time with her no matter how great her musical accomplishments.

From the very opening measures, we sense the crystal clear melodic line of this young master mind. The typical Mozartean patterns unfold in all their delicate shimmering light with a wealth of lyric beauty. The performance of this rarely heard sonata shines with inspiration. We are happy to say that the above artists have given us one of their finest creations on discs. The last side is noteworthy for a lovely *Sicilienne* by Bach. The piano tone is engraved with utmost accuracy.

Couperin: La Tendre Nanette and **Daquin: L'Hirondelle.** One side, and **D. Scarlatti: Sonata in G minor** (Longo No. 8) and **Sonata in G major** (Longo No. 487). Guiomar Novaes (piano). 1–10″ disc (C-17229D). 75c.

Columbia has added to its list of artists the Brazilian pianist, Guiomar Novaes. Miss Novaes was a student of Isidor Philipp at the Paris Conservatoire, and made her European debut at Paris in 1911, and her American debut at New York in 1915. She has toured Europe, North and South America a number of times, and always with great success.

Miss Novaes has selected several short selections from the music of the 18th century for her first Columbia record. All of the little pieces are interesting, and are played with artistic regard for the tradition of that period. A charming little disc that will fit in well with any collection of piano recordings.

Gluck—arr. Doebber: **Gavotte.** One side, and **Bach**—arr. Horne: **Jesu, My Heart's Joy** (from Cantata No. 147). Bartlett and Robertson (two-pianos). 1–10″ disc (C-17240D). 75c.

These arrangements of 18th century music for two pianos are very attractive. Particularly so is the Bach chorale from his Cantata No. 147, which is usually known under the title *Jesus, Joy of Man's Desiring.* Bartlett and Robertson play these selections with a fine regard for tradition, and in a manner that will be highly satisfactory to even the most critical. Reproduction—excellent.

VOCAL

An Yves Tinayre Recital (Sacred and Secular Music from the XII to the XVII Centuries). Yves Tinayre (baritone) with accompaniments by the Dvonch Ensemble. 4–12″ discs (C-70700D to C-70703D) in album. Columbia Set M-431. $4.50.

Of the greatest importance in the presentation of obscure music of this nature is a thorough understanding born of intensive research. It requires a musicologist as well as a vocal artist to properly render it. In this case it has both in Yves Tinayre. The leaflet accompanying the album has been written by Mr. Tinayre, and immediately reveals his sympathy and his great knowledge from diligent association with music of this period.

The music is marked chiefly by its simplicity and pureness. To many ears, the first record, at least, will sound dry and colorless, perhaps even weird. It is an organum, which is the earliest form of counterpoint. It is based on the Gregorian anthem *Crucifixum in carne laudate* which in this transcription is played by the unison strings, against which Mr. Tinayre sings the second part, which is of free design. This music dates from the twelfth century. The second side offers three songs of the thirteenth century belonging to the school of Picardy, a province of northern France. Again they have an earthy simplicity. Being secular they are more jovial than the number on the first record side. Side three offers a Ballade by Guillaume de Machaut (14th century) presented in its original form. It is the last work of this early master, composer of the oldest deliberately composed mass known (according to Mr. Tinayre's notes). Side four contains two French songs of the 15th and 16th centuries respectively. First is *Farewell My Loving Joy* by Gilles Binchois, and second is *French Song* by Cyprien de Rore. The third record in the album (sides five and six) is a motet by the Italian composer Giovanni-Paolo Colonna (17th century) and transcribed and edited by Mr. Tinayre. Coming from the same time as the familiar Monteverdi, this church motet is rich in ornamentation and fine counterpoint. Also from the seventeenth century, but this time from Germany is the Kirchenkantate, or Church cantata which occupies the last record of the album. It was composed by the master, Heinrich Albert, composer of sacred and secular lieder, inspired by Lutheranism.

We are truly fortunate to have the superb artistry coupled with the intimate knowledge of Mr. Tinayre in this album of unusual music. It is unusual in that it is unfamiliar in itself as well as being from a period from which nearly all music is unfamiliar. And above all is the fine choice in the selection of music from this period. The recording is splendid, and we are indebted to Columbia for this fine set.

Rachmaninoff: In the Silence of the Night, Op. 4, No. 3. One side, and **Coleridge-Bridge: Love Went A-Riding.** (Both sung in English). Charles Kullman (tenor) with piano accompaniment by Fritz Kitzinger. 1–10″ disc (C-17242D). 75c.

These songs did not particularly strike us, but the fine singing and the grand voice of the young American artist, Charles Kullman, certainly did. Perhaps we are not in the mood for such songs today, but we are always in the mood for Mr. Kullman's singing. Don't pay too much attention to our mood; ask your dealer to play this disc for you when the opportunity affords.

Diack: Little Jack Horner. One side, and **Ah! Willow**—Old English tune arranged by H. L. Wilson. Alexander Kipnis (basso) with piano accompaniment by Ernst Victor Wolff. 1–10″ disc (V-2135). 75c.

Kipnis sings for us in very understandable English the amusing *Little Jack Horner,* a take-off on the operatic aria in the days of Handel, and the lovely Old English ballad *Ah! Willow.* There are lots of things that we would rather hear Kipnis sing, but these encore pieces will doubtless please a great many record buyers. The reproduction is splendid.

Ponce: Estrellita. Lily Pons (soprano) with orchestra. (Sung in Spanish). One side, and **LaForge: Cupid Captive.** Lily Pons (soprano) with piano accompaniment by Frank LaForge. (Sung in English). 1–10″ disc (V-2137). 75c.

Lily Pons' voice continues to grow richer in quality. If you wish to convince yourself of that fact, just listen to the present disc, which was but recently recorded, then compare it with some of her earlier discs. Her voice in the earlier ones sounds quite thin and shrill in comparison. Both selections are very attractive, and at its present low price, this record is a real bargain.

Mahler: Ich atmet' einen linden Duft. One side, and **Mahler: Hans und Grete.** Suzanne Sten (mezzo-soprano) with piano accompaniment by Leo Taubman. 1–10″ disc (C-17241D). 75c.

If Suzanne Sten is not known to you, make a note of her name, for she is one of the great lieder singers of our time, and she is bound to be a featured artist on the American concert stage. Her debut in New York last March was a sensation, and although this is only her second record she is known to quite a number of record collectors because of the excellence of her first record containing two Strauss songs (C-17213-D). If you have not made her acquaintance, there is no time like the present.

Reger: The Virgin's Slumber Song, Op. 76, No. 52. (Sung in German). One side, and **Lundvik: A Swedish Lullaby, Op. 31, No. 1.** (Sung in Swedish). Kerstin Thorborg (contralto) with piano accompaniment by Leo Rosenek. 1–10″ disc (V-2133). 75c.

We would like to call particular attention to this altogether charming little disc by Kerstin Thorborg. Two lullabies, one German and one Swedish, sung in the spirit of Christian peace—a timely record, indeed. If more persons in high places in this war-weary world could only hear this record, surely it would be better for all of us.

Kuntz: The Sleigh. One side, and **Speaks: Sylvia.** Allan Jones (tenor) with Victor Symphony Orchestra conducted by Charles Previn. 1–10″ disc (V-4539). 75c.

The ever-popular Allan Jones comes through this month with a stirring rendition of the well-known *Sylvia,* and an equally fine performance of the gay and sparkling *The Sleigh.* There are lots of thrills in this disc for Mr. Jones' many admirers.

Black: Lullaby for a Doll. One side, and **Cevee: The Owl and the Pussy Cat.** Jessica Dragonette (soprano) with piano accompaniment. 1–10″ disc (V-2141). 75c.

Miss Dragonette sings in her usual charming manner the familiar *The Owl and the Pussy Cat* and Frank Black's lovely *Lullaby for a Doll.* Children will just love this record, and those of us who can still remember when we were young will also find it quite enjoyable.

Penn: Sunrise and You. One side, and **del Riego: The Green Hills of Ireland.** James Melton (tenor) with piano accompaniment by Philip Evans. 1–10″ disc (V-4533). 75c.

Two popular ballads sung in the manner of the beloved John McCormack by the well-known American tenor, James Melton. This is the type of record that headed the best seller lists a couple of decades ago.

Coward: Bittersweet—I'll See You Again. One side, and **Coward: Bittersweet**—Tokay. Nelson Eddy (baritone) with orchestra conducted by Robert Armbruster. 1–10″ disc (C-4263M). 75c.

Coward: Dear Little Cafe. One side, and **Coward: Bittersweet**—The Call of Life, and **Bittersweet:** If You Could Only Come With Me. Nelson Eddy (baritone) with orchestra conducted by Robert Armbruster. 1–10″ disc (C-4264M). 75c.

This pair of discs covers several of the song hits from Nelson Eddy's latest picture *Bittersweet,* and are produced in the true Hollywood fashion. Fine souvenirs for those who would like to remember the film.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, IRCC—International Record Collectors' Club, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, RF—Radiofunken, R—Royale, SL—Shirmer's Library, T—Telefunken, TE—Technichord, TM—Timely, and V—Victor.

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The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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"The World's Record Shop"

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THE ninth volume of *The New Records* begins with the next issue. My, how our circulation has grown, particularly during the last couple of years. Eight years ago, when the first number appeared, we had no idea that so many persons would become interested in fine recordings, and we certainly had no idea that so many records would be issued, and by so many different publishers. Usually we could cover a month's releases in six pages, and some months we had to stretch things to make four pages; an eight page issue was an event. Now we are having difficulty in noticing all of the important discs in eight pages; the present issue contains twelve. The point that we are coming to is that we cannot continue our present nominal subscription price of 25¢ per year. Starting with the next issue, the price will be advanced to 50¢ per year. However, all renewals or subscriptions received before March 1, 1941, will be accepted at the old price. We cannot accept a subscription for more than one year on the present basis.

A great many subscriptions end with this issue, and a special renewal blank is being enclosed with this number. It will be honored if it reaches us by March 1, 1941. If your subscription does not end with the current number, you may disregard the blank, or you may send it in at once, and your subscription will be continued for *one* year beyond its present completion date.

* * *

The improvement in recording and the tremendous improvement in reproducing instruments that have come about in the last few years make it possible to further advance their use in more exacting musical ways. For example, there is presently no reason why the phonograph should not now be a perfect accompanying instrument. Victor recognizes this, and has recently issued two albums containing recorded accompaniments by the celebrated teacher and accompanist, Frank La Forge, who numbers among his pupils Lily Pons, Richard Crooks, Lucrezia Bori, Lawrence Tibbett, *et al.*

The first album (Victor Set P-47. Price $2.00) is for tenor or soprano and contains the following accompaniments: *Beautiful Dreamer* (Foster); *Songs My Mother Taught Me* (Dvorák); *A Dream* (Bartlett); *Devotion* (Strauss); *I Love Thee* (Grieg); and *Passing By* (Purcell).

The second album (Victor Set P-48. Price $2.00) is for baritone or contralto and contains the following accompaniments: *Cradle Song* (Brahms); *The Two Grenadiers* (Schumann); *Love's Old Sweet Song* (Molloy); *Sylvia* (Speaks); *None but the Lonely Heart* (Tchaikovsky); and *Calm as the Night* (Bohm).

With each album is included a booklet containing the words and music of each song together with a short note or two indicating its proper rendition. For those who like to sing just for their own enjoyment, or for those who wish to practice seriously, here is an incomparable accompanist who never tires and is awaiting your instant command at any time. He will go over these songs just as many times as you wish him to. Certainly here is a use for the phonograph and records that may well expand until accompaniments for most standard vocal numbers are available; we really do not think that this is too much to expect.

* * *

Shortly after the first of the year Victor

issued its new complete catalogue. This will be good news to those record collectors who thought that a new catalogue would not be available until record prices had been adjusted. It looks as though Victor's new low prices will hold firm for a few months at least. However, it is whispered that neither Columbia nor Victor is entirely satisfied with the present prices of records, but having brought them down with much noisy advertising they don't know just how to quietly put them up again. It is generally conceded by all that prices will never go back to their old high levels, but it is contended by nearly everyone who knows anything about record costs that the present prices will not support the tremendous catalogues of the major manufacturers. . . . Victor's new catalogue is the largest so far, containing 612 pages with very few illustrations—it just lists records and records and more records. Victor's fine system of cross-indexing is maintained, and all releases including that of January 1941 are included in this omnibus. It's a great catalogue, and the price remains the same, 25¢ (postpaid within U. S. A.).

ORCHESTRA

Brahms: Symphony No. 4 in E minor, Op. 98. Boston Symphony Orchestra conducted by Serge Koussevitzky. 5–12" discs (V-17514 to V-17518S) in album. Victor Set M-730. $5.

The Fourth Symphony came into being while Brahms was living in a delightful summer abode at Mürzzuschlag, near Vienna. He was thoroughly enjoying himself visiting friends, entertaining, and giving ecstatic descriptions of the enchanting moonlit evenings on the Semmering to Frau Clara Schumann, according to his biographer Niemann. All this is quite evident in the lilting opening phrases of the Fourth Symphony. But of all his symphonies, the fourth is the most dramatic and severe, not having the measure of geniality found in the Second or the gracefulness of the Third. The reading given by Koussevitzky in the present recording reveals beautifully all of the drama, humor, sparkle, and radiance. At least four other recordings are available of the Fourth Symphony. The one by Stokowski is a rather oldish recording, that by Walter is somewhat mannered and loose-knit, again oldish recording does not help the unique interpretation by Abendroth. The main competition is the Weingartner reading (Columbia Set M-335). However good the interpretation of Weingartner, there is no denying the poor playing of the London Symphony detracts greatly. But the magnificent precision of one of the best disciplined orchestras ever created, the Boston Symphony, is a perfect vehicle for Koussevitzky's fertile imagination. The opening measures of the third movement are striking, the brass section demonstrates its superiority many times throughout the recording, and the general musicianship is of the highest order.

With all we have said in favor of the work, we feel, best of all, that Koussevitzky does not overplay the work. That is the most common failing today with our virtuoso conductors, occasionally including Koussevitzky. But this time, he only plays it "for all its worth," and not for more than its worth. The resonance of the Boston hall contributes to the fine reproduction.

Franck: Symphony in D minor. Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 5–12" discs (C-11462D to C-11466D) in album. Columbia Set M-436. $5.50.

It is safe to say that nearly everyone in this country (and thousands in foreign lands) who know the Franck Symphony, have heard the Stokowski recording of it. Those who have not heard the famous Stokowski version have heard other conductors who approach the work in a similar manner. That is, with an emphasis on the ethereal, gossamer effects throughout it. There is no denying the presence of the delicate, celestial contents in this symphony, especially if one is vaguely familiar with Franck as a man—kind, thoughtful, gentle, religious, lovable. Stokowski, particularly in his earlier recording, handles the delicate effects with great finesse, and his usual measure of individuality, all to good consequence in making the symphony quite lofty.

With this preconceived impression, we sat down to a quiet evening, by way of listening to the newly recorded Mitropoulos version. Nor had we got exactly comfortable in our chair, when we were suddenly taken by the nape, so to speak, by Mr. Mitropoulos, and informed that we were to hear a performance much like the one he made of the Beethoven Pastoral Symphony. We were not going to float off into space (perhaps to slumber). We were going to sit on the edge of our chair and listen to a vivid, keen-edged, dramatic performance; one that would not tarry for an instant to spin a fine thread of tone. There was no question about it being thrilling. In its way it is most convincing, because it is done with complete assurance, with exemplary command. In short, the venerable Franck Symphony has had its face lifted. And there you are, two entirely different approaches to a familiar work, from which you may make a choice.

We wish to say a word about the recording, mechanically. At first it seemed unreasonably sharp and metallic. But we found that by turning the tone control of our set to emphasize the bass a little more, the recording still retained its clarity, but was in better balance, since we could hear the bass more distinctly. We can therefore say that the recording had a very good timbre, and is rich and pleasing to the ear.

Rimsky-Korsakov: Capriccio Espagnol, Op. 34. Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. 2–12″ discs (C-11477D and C-11478D) in album. Columbia Set X-185. $2.50.

One of the most remarkable examples of the differences extant in the recording technique of domestic recording companies is presented by this new release of Rimsky-Korsakov's *Capriccio Espagnol*. Three or four years ago, Victor issued this work by the Boston Symphony Orchestra under Fiedler — a brilliant, sparkling performance with full bass, though the controls were tuned to capture the high overtones of the many solo passages in this virtuoso orchestral composition. This new recording is deep in tone, with a rich bass predominance that accentuates what is probably a larger orchestra, forming an almost too-formidable background for the featured flute and violin solo passages. A comparison between these two recordings is essential before making a choice.

The work itself is a quasi-Spanish composition, exemplifying the ability of Rimsky-Korsakov as an orchestrator, a rôle, incidentally, for which he had an acknowledged preference. Almost more than any other single composition, the *Capriccio Espagnol* makes exciting demands upon the individual and collective virtuosity of the members of the symphony orchestra.

Tchaikovsky: Symphony No. 6 in B minor, Op. 74 ("Pathètique"). Berlin Philharmonic Orchestra conducted by Wilhelm Furtwangler. 6–12″ discs (V-15395 to V-15400) in album. Victor Set M-553. $6.50.

Just last month, when reviewing the Stokowski-Youth Orchestra version of the *Pathètique*, we wished for a domestic issue of the HMV recording by Furtwangler. We were greatly pleased to find it on the Victor list this month. For a complete valuation of Furtwangler's recording, as well as a comparison with various other ones in present catalogues, we refer the reader to last month's issue of *The New Records*. From the standpoint of reproduction, we can recommend the set most highly.

Wagner: Die Meistersinger—Overture. Three sides, and **Wagner: Lohengrin**—Prelude to Act III. Philadelphia Orchestra conducted by Leopold Stokowski. 2–12″ discs (V-17567 and V-17568). Victor Set M-731. $2.50.

Many recordings have been made of this popular overture to Wagner's *Die Meistersinger*, and there may be those who will prefer this or that recording for a particular reason, but we believe that the majority of music lovers will select the present version by the Philadelphia Orchestra under the direction of Leopold Stokowski. It is full-blooded and dynamic, and the reproduction is of the very best.

Beethoven: Twelve Contra-Dances (Groves No. 141). Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow. 2–10″ discs (C-17244D and C-17245D) in album. Columbia Set X-184. $2.

The term Contra-Dance is a corrupted form of the English Country Dance. The Country Dances were free in movement, and of a sprightly nature. Beethoven used a 2/4 time signature for all twelve dances, and wrote each in a major key. While the material and treatment are very simple, these dances cannot be considered trite, as the seventh dance is used in the last movement of the "Eroica" Symphony, with little change. The same dance also appears in the *Prometheus Ballet*. Thus, we may be sure they are entirely worthy of a place in the vast number of recorded works of Beethoven which the public knows and gratefully accepts. Again we are indebted to Howard Barlow for introducing us to an unfamiliar work. He delivers a proficient rendition with the orchestra, and the reproduction is "tops."

Weber—trans. Stokowski: **Invitation to the Dance, Op. 65.** All-American Youth Orchestra conducted by Leopold Stokowski. 1–12″ disc (C-11481D). $1.

Here is one of the best records that the All-American Youth Orchestra has made. Stokowski takes his own arrangement of the popular concert piece and certainly goes to town. The reproduction is of the best. A record that may be recommended to all and sundry.

Cella: An Orchestra Rehearsal. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1–10″ disc (V-4537). 75¢

This little disc is far more clever than it appears at a first hearing. It is so natural that one might think that the recorders left the microphone open at a regular rehearsal. However, that is not the case. Theodore Cella, first harpist of the Philharmonic-Symphony Orchestra of New York, scored every note and spoken word from the "Good morning, gentlemen" to the last note of the composition which the orchestra is supposed to be rehearsing. The late Ernest Schelling introduced this work several years ago at a Children's Concert in New York very much to everybody's amusement and enjoyment. This is purely a novelty record but a mighty entertaining one.

Rossini: William Tell—Ballet Music. Sadler's Wells Orchestra conducted by Constant Lambert. 2–10″ discs (V-26743 and V-26744). 50c each.

Pleasing dinner music nicely played by the Sadler's Wells Orchestra and directed with taste by the English composer and conductor, Constant Lambert. Reproduction—excellent.

Warlock: Serenade (for Frederick Delius on His Sixtieth Birthday). Constant Lambert String Orchestra conducted by Constant Lambert. 1–12″ disc (V-13554). $1.

(This annotation is reprinted from the April 1939 issue. It appeared in this place when the imported recording of this work was reviewed.)

Peter Warlock offered this charming little piece as a tribute to Delius upon his sixtieth birthday which occurred in 1922. Its transcendent beauty is in the manner of Delius—one might easily think that the man for whom it was written had written it himself. Constant Lambert gives it a magnificent performance, and the reproduction is highly satisfactory.

Musical Americana. Raymond Paige and his Orchestra. 4–12″ discs (V-36378 to V-36381) in album. Victor Set G-28. $3.50.

Raymond Paige, whose orchestra is well known and well liked over the radio chains, has selected a number of pieces that have held their popularity with the public long enough to be known as "standard hits." He has arranged these in a medley and presents them on these four discs under the caption *Musical Americana.* Whether these pieces are entitled to that high sounding name we are not prepared to say, but we can vouch for their wide and sustained popularity. Mentioning just a few of them will prove our point: *Rhapsody in Blue; When Day is Done; Mood Indigo; Night and Day;* and *Moonlight and Roses.* Mr. Paige dresses them up in great style and most persons will think that they are grand.

Massenet: Angélus (No. 3 of "Scènes Pittoresques"). One side, and **Mendelssohn**—arr. Boss: **On Wings of Song, Op. 34, No. 2.** Victor Symphony Orchestra conducted by Charles O'Connell. 1–12″ disc (V-36376). 75¢.

When Charles O'Connell directs a recording one may be sure of a really artistic performance; we hate to think of what certain movie palace impresarios would have done with these nice little pieces. The Victor Symphony Orchestra is composed of fine musicians, and now that their records are selling at such low prices, they are real bargains. Why cannot Mr. O'Connell arrange to record a whole series of selections such as the present one? Nearly everyone likes such instrumental music as is contained on this disc.

Boccherini—arr. Goehr: **Minuet.** One side, and **Simonetti: Madrigale.** New Mayfair String Orchestra conducted by George Walter. 1–10″ disc (V-26771). 50c.

Two pleasing little tunes nicely played by an English salon orchestra. Well recorded.

CONCERTO

Mozart: Concerto in E flat major, K. 365 (for two pianos). José and Amparo Iturbi (pianos) with the Rochester Philharmonic Orchestra conducted by José Iturbi. 3–12″ discs (V-17569 to V-17571) in album. Victor Set M-732. $3.50.

We are more or less inclined to be prejudiced against any Iturbi performance of anything other than highly romantic, sentimental works. We are forced to admit, however, that in this particular performance, the Iturbis overshadow that of their colleagues, the acknowledged Mozartian specialists, Artur and Karl Ulrich Schnabel, whose recording of this double-piano concerto was issued several years ago (VM-484). The Iturbis enjoy a slight recording advantage, with the piano better recorded, and the excellent performance of the Rochester Symphony orchestra reproduced with greater brilliance than the London Symphony. Most notable, however, is the superior technique displayed by the Iturbis, playing at a slightly faster tempo, with a terrific sparkle. Their notes in fast solo passages sound like pistol shots, falling with incredible accuracy. They execute, with breathless rapidity, a much more difficult cadenza in the first movement (the Schnabels use Mozart's Cadenzas), equal the Schnabels in delicacy through the second movement, and give a more even, clearer performance of the last movement. The cadenza played by the Iturbis in the last movement isn't quite Mozartian enough in some spots. Credit to Iturbi is given on the labels for his cadenzas. The Iturbi touch is noticeable in the performance of the orchestra, with more attention shown to an interpretive reading than is manifest in the Boult reading. However, it is not overdone, and in our opinion, Iturbi's additional attention is in good taste.

Peter Hugh Reed once said of this Concerto, ". . Not one of Mozart's greatest concertos, . . ." We think a more valuable comment is the old one about "The Mozart concerto I like best is the one I've just listened to."

Handel: Concerto No. 13 in F major (The Cuckoo and the Nightingale). E. Power Biggs (organ) with Arthur Fiedler's Sinfonietta. 2–12″ discs (V-17578 and V-17579) in album. Victor Set M-733. $2.50.

Each release in the series of Handel concerti seems to be better than its predecessor. At least the present one is the best yet to appear. It is the most interesting musically, and is also a fine performance and recording. All of the Handel organ concerti must have a vigor and sparkle in execution, for they are music written by one of the greatest organists who ever lived. Each concerto has a certain engaging charm

that makes it enjoyable, however, the very title "The Cuckoo and the Nightingale" would tend to arouse the interest of the listener, and to be sure, the cuckoo call is there. If your tastes are toward music of this period, you will find this particular number quite irresistible. The performance has the virtuoso touch. As you well know, scintillating performances are easily negotiated by Mr. Fiedler; and Mr. Biggs is an unusually brilliant organist. Mechanically, the recording seems the best Victor has done with this organ and orchestra.

Handel: Oboe Concerto in G minor, Op. 3, No. 5 (with Strings and Continuo). Florian Mueller (oboe) with the Manuel and Williamson Harpsichord Ensemble. Two sides, and **Handel: Harpsichord Concerto in F major, Op. 4, No. 4** (with Strings and Continuo). The Manuel and Williamson Harpsichord Ensemble. 3–12" discs (MU-1149 to MU-1151) in album. Musicraft Set No. 49. $5.

As you approach this album do not do so with solemn reverence because the music it contains is nearly 200 years old. People were gay in those days, and liked music that was tuneful and exciting. Handel wrote lots of it, and we have two excellent examples in the present album. Play these discs for carefree enjoyment, don't take them too seriously, Handel probably didn't. Both selections are beautifully played and well recorded.

Vivaldi: Violin Concerto in A major (Pisendel). Robert Quick (violin) with the Manuel and Williamson Harpsichord Ensemble. Three sides, and **Vivaldi: Pastorale in A major, Op. 13, No. 4.** Robert Quick (violin), Dudley Powers ('cello), Philip Manuel (harpsichord). 2–12" discs (MU-1147 and MU-1148) in album. Musicraft Set No. 48. $3.50.

Johann Pisendel, for whom this concerto was written, was a violinist at the court of King Frederick August II, and it was the King who sent him to Vivaldi for further study. While he was a student, the great master wrote this concerto for him. The manuscript was lost for many years, and only in 1935 was it found by C. F. Peters and published by him. One might very well say that it is *new* old music. It is written with all the virtuosity for which the composer was so famous, and is a brilliant work from start to finish. It is not a composition for an amateur, but requires the technique of a seasoned musician. In this recording we are fortunate in having artists fully capable of their tasks, and excellent results are obtained. In view of the fact that the reproduction is well up to present-day standards, this set of discs may be heartily recommended.

CHAMBER MUSIC

Mozart: Quartet in B flat major, K. 458 ("Hunting"). Roth String Quartet. 3–12" discs (C-70718D to C-70720D) in album. Columbia Set M-438. $3.50.

The above work is one of the quartets of a set dedicated to Haydn in a musical gesture of deep respect and honor. The "hunting" motif in the opening measures has been used often by composers and frequently in the same key, which approximates the actual pitch of the hunting horns. The entire composition is modeled after Haydn with its bright, animated allegro, dignified minuet, very serene adagio, and brisk closing allegro.

The pressings by the Lener and Budapest groups of the same (the Budapest version has been dropped from the Victor catalogue) seem dated by this refreshing and accurate rendition by the Roth ensemble. The performance reveals careful preparation and a unity of understanding which manifests itself in one of the most excellent releases in the field of chamber music. A word must be said for the extreme fidelity of reproduction and minimum surface noise. Columbia seems to be setting a pace in this department, witness the *Ravel Quartet* and the recent *Beethoven op. 131*, both played by the Budapest group.

Engel: Triptych. William Kroll (violin) and Frank Sheridan (piano). 3–12" discs (SL-2540 to SL-2542) in album. Schirmer Set No. 15. $5.

Carl Engel was born in Paris in 1883 and came to America in 1905. He has been on the editorial staff of the Boston Music Co., head of the music division of the Library of Congress, and is now president of G. Schirmer. Perhaps his best known work is the present *Triptych* which is described in Cobbett's Cyclopedic Survey of Chamber Music as follows:

". . . Here is a work suffused with intimate charm, deep emotion, and mordant irony. From the first to the last bar one is impressed with the intensely subjective character of the expression. There is never the slightest truckling to academic expediency, and the work is typically modern in its harmonic and tonal freedom. There is notable plasticity of form, and much dissonance, the manipulation of which is both delicate and adroit . . . to performers on first acquaintance there may well seem to be too many fascinating details, but to listeners the expressive power and lyricism will finally predominate and linger in the memory."

The present artists played this work at the Founder's Day Concert, October 30, 1935, of the Elizabeth Sprague Coolidge Foundation in the Library of Congress, when Mr. Engel received the Coolidge medal "for eminent services rendered to chamber music." Surely the above recording is an authoritative rendition, and as the reproduction is of the best, this album rates high praise.

South American Chamber Music. (Selected and arranged by Nicolas Slonimsky). Olga Averino (soprano), Alfredo St. Malo (violin), Fritz Magg ('cello), Nicolas Slonimsky (piano). 4–12" discs (C-70714D to C-70717D) in album. Columbia Set M-437. $4.50.

If you were confronted with the question, "Who are the prominent South American composers?" you undoubtedly would receive the question with the surprising realization that you were forced to ask a counter-question, "Are there any?"

Nicolas Slonimsky, noted critic and author, attempts to answer this question with this Columbia album, presenting works which are examples of the leading composers of South America. Hector Villa-Lobos, who is presented on the first side of this four-record album in a strongly modern, atonal composition, is the only one who has gained some recognition in the States, having been mentioned in occasional articles, and whose works have been performed here and in Paris, where he studied for some time.

Resembling the Carlos Chavez album of Mexican Music in its general Spanish-South American musical background, this album presents a conglomeration of musical forms, all by contemporary composers, based, for the most part, on the traditional folklore of their respective countries.

Loeffler: String Quintet (in one movement). Gordon String Quartet, Kay Rickert (third violin). 2–12" discs (SL-2534 and SL-2535) in album. Schirmer Set No. 13. $3.50.

This unusual and interesting piece of chamber music should appeal to all lovers of music in this form. It has a sprightly gaiety that is missing in most of Loeffler's work, and will attract those persons who feel that this composer's music is too sombre. This quintet was composed in 1894 and was introduced by the Kneisel Quartet at a concert in Boston during the following year. It was published posthumously (1938) in an edition prepared from a manuscript copy in the Library of Congress. We thoroughly enjoyed this short work and are sure that many of our readers will thank us for bringing it to their attention. The reproduction is first-rate.

Bennett: Hexapoda (Five Studies in Jitteroptera). Robert Russell Bennett (piano) and Louis Kaufman (violin). 1–12" disc (C-70727D). $1.

The American composer, Robert Russell Bennett, offers for your enjoyment the amusing *Hexapoda*, a suite of five short pieces for violin and piano, to wit: *Gut-Bucket Gus; Jane Shakes Her Hair; Betty and Harold Close Their Eyes; Jam Jives;* and *'Till Dawn Sunday*. We admit that we do not know what it is all about, but the young college crowd in your community will probably get a big kick out of it. To us it's a mixture of boogy-woogy, swing, and what have you. Messrs. Bennett and Kaufman seem to have a lot of fun playing it, and we can imagine some folks will have a lot more fun listening to it.

Schumann: Quintet in E flat major, Op. 44. Jesús María Sanromá (piano) and the Primrose Quartet. 4–12" discs (V-17620 to V-17623S) in album. Victor Set M-736. $4.

Schumann is undoubtedly best-known for his Piano Concerto, and this Quintet for piano and strings. With great impatience and enthusiasm, Schumann mastered the various fields of composition in a uniquely concentrated way. Virtually all of his chamber works were composed the same year in which this quintet was written—a year, as a matter of fact, in which Schumann worked so hard he suffered a temporary mental illness, and was forced to rest for some time before again turning to composition.

This recording replaces an early, but excellent, performance by Schnabel and the Pro Arte Quartet, (VM-267) and Gabrilowitsch and the Flonzaley Quartet (VM-28). Sanromá's recent recorded performances mark him as one of the leading artists of our time, his technique and musicianship being of the highest calibre in all of his recorded performances to date.

Donovan: Serenade for Oboe, Violin, Viola, and Violoncello. Lois Wann (oboe), Bernard Tinterow (violin), Quincy Porter (viola), Aaron Bodenhorn (violoncello). One side, and **Howe: Stars.** Maganini Chamber Symphony conducted by Quinto Maganini. 1–12" disc (NMQR-1514). $2.

A record for those who are interested in present-day serious music. We were particularly impressed with Mary Howe's *Stars* which was played last year by the All-American Youth Orchestra under the direction of Stokowski. It is the sort of selection that needs repeated playings, but is, or at least it was to us, quite repaying. . . . Richard Donovan's *Serenade*, which was played at the last Yaddo Music Period, is chamber music according to the usual modern style—a little difficult for us, who were bred in the atmosphere of Haydn, Beethoven and Mozart, to comprehend. We are, however, making the effort and hope some day to achieve satisfaction from such music. Both selections are nicely played and well recorded.

Bartók: Rhapsody No. 1. Joseph Szigeti (violin) and Béla Bartók (piano). 1–12" disc (C-11410D). $1.

A review copy of this disc failed to reach the studio when it was released last December. Perhaps some of our readers have missed it too, although it has received a number of excellent reviews in other publications. It is an engaging little piece and is given a splendid performance by the composer and his fellow countryman, Joseph Szigeti.

CHORAL

Verdi: Requiem Mass. Maria Caniglia (soprano), Ebe Stignani (mezzo-soprano), Benianmino Gigli (tenor), Ezio Pinza (bass), with the Rome Royal Opera Chorus and Orchestra conducted by Tullio Serafin. 10–12" discs (V-17580 to V-17589) in album. Victor Set M-734. $10.50.

We could write an adequate review of the new recording of the Verdi Requiem in one word—magnificent. Superlatives are in order for a new version by Victor of the unique Requiem. It is unique because the text itself is the only thing about it which might remotely be called Church music, Requiem, or anything else connected with religion. As for being Church music, particularly a Requiem, the height of absurdity is probably reached in the Sanctus, which would make a neat little Scherzo for some Neapolitan Symphony. But as far as being interesting music is concerned, it is a master stroke of genius. Posterity has definitely put the stamp of enthusiasm on this masterpiece, and we heartily join the endorsement. Verdi was an outstanding operatic composer of all time, and a list of his best operatic efforts would not be complete without mention of his Requiem. But as the interesting notes which accompany this album point out, it is a product of deep sincerity, and to Verdi's credit for adopting an idiom which he truly felt.

From every standpoint, the present recording supersedes the older one in the catalogue. The soloists are all of high calibre, and each does an excellent job. Pinza, who sang in the previous set, is as good as ever, and the rest of the soloists are better than those in the earlier album. Gigli again proves his superiority in the field of tenors, and with a happy minimum of sobbing. Caniglia wavers slightly, but on the whole, is most satisfactory, as is also Stignani. The chorus does a marvelous job, and reflects inspired direction by Tullio Serafin.

Most unusual in a recording by soloists, chorus, and orchestra, in a large hall, is the balance which the engineers obtained in this recording. They must have used a generous number of microphones. The orchestra can always be heard clearly, each of the soloists is recorded intimately, not at a distance, and the chorus is not heard at a distance either. In other words, there is no difficulty in hearing any part of the score. That was one of the greatest faults of the earlier Requiem recording. But the newer set is beyond cavil. We can recommend this album most enthusiastically, as music, as a performance, and for recording.

Billings: American Psalms and Fuguing Tunes (Music Press Edition). The Madrigalists. 3–10" discs (C-17249D to C-17251D) in album. Columbia Set M-434. $2.75.

Be not misled by the title of this album. It is not a solo voice, with plucked accompaniment, singing strange "mountain" music. It is choral music with a highly developed character, not unfamiliar to the average listener or anyone acquainted with choral music. William Billings, known best as the composer of "Chester" (previously recorded by Fiedler on V-4502), was an American self-taught musician of the eighteenth century. To our ears his music has the same satisfying logic that we feel when hearing a good hymn tune. It is not uninteresting, and it is not difficult to grasp at once.

The first record of the album contains the patriotic hymn "Be Glad Then America" which has been subtitled as an anthem for Fast Day. The second record includes four tunes, each short and enjoyable, especially the final Christmas carol "Judea." The other three are titled "New Plymouth," "When Jesus Wept," and "Creation." "The Dying Christian's Last Farewell" is on one side of record three. The last number is "Chester," another patriotic tune. Eccentric, humorous, one of the fathers of American music, Billings will be introduced pleasantly to many people with this Columbia release. All the selections are splendidly performed by The Madrigalists, and are well recorded.

Two Centuries of American Folk Songs. The American Ballad Singers, Elie Siegmeister, director. 3–10" discs (V-26721 to V-26723) in album. Victor Set P-41. $2.

During the last year or so a number of collections of American folk songs have been offered to the record buying public, and here is another. The present renditions were probably made with the radio in mind. The songs are authentic enough but the singers have embellished them out of their proper atmosphere. Certainly the hillbillies who have kept these songs alive by passing them on from one generation to another by word of mouth never sang them as they appear on these discs. As entertainment these records are all right, but as historical documents they are spurious.

Barnby: Sweet and Low. One side, and **Bayly: Long, Long Ago.** Lew White (organ) with chorus. 1–10" disc (V-27212). 50¢.

Lew White has dressed up these old favorites in the best movie palace manner with the aid of a mixed chorus and a few instrumentalists. It is very easy to close your eyes and imagine that you are at the Paramount.

Madrigals, Motets, and Chansons (16th Century). The Lee Jones Madrigal Singers directed by Lee Jones [Mary Merker (soprano), Ann Curtis (soprano), Evelyn MacGregor (contralto), Charles Harrison (tenor), Earle Styers (baritone)]. 4–10" discs (V-26780 to V-26783) in album. Victor Set G-26. $2.50.

Weelkes: We Shepherds Sing and *Pilkington: Diaphenia Like the Daffdowndilly.* (Sung in English). One side, and *Wert: Un Jour Je M'en Allai* and *Sermisy: Au Joli Bois.* (Sung in French). (V-26780).

Morales: O Vos Omnes. (Sung in Latin). One side, and *Lassus: Sweet Maiden* and *Weelkes: To Shorten Winter's Sadness.* (Sung in English). (V-26781).

Palestrina: Pater Noster. (Sung in Latin). One side, and *Vautor: Sweet Suffolk Owle* and *Gibbons: The Silver Swan.* (Sung in English). (V-26782).

Weelkes: O Care, Thou Wilt Despatch Me and *Weelkes: Hence Care, Thou Art too Cruel.* One side, and *Byrd: Lullaby, My Sweet Little Baby* and *Weelkes: Welcome, Sweet Pleasure.* (Sung in English). (V-26783).

This inexpensive little album contains a vast wealth of music, as is indicated by the list of works noted immediately above, and with the fine booklet which accompanies it, it might very well be considered a short course in 16th century secular music. All schools will wish to add this volume to their libraries, and individuals who are interested in music of that period will find it most interesting. The Lee Jones Singers give generally good performances throughout—their diction is particularly fine—each work comes out crystal clear. Especially faithful recording leaves nothing to be desired on that score.

Wainwright: Christians, Awake! One side, and **While Shepherds Watched Their Flocks by Night** (trad.). Royal Choral Society conducted by Dr. Malcolm Sargent. 1–10" disc (V-26773). 50c.

This little disc slipped in unannounced a few days before Christmas. It contains such splendid recordings by an excellent chorus that we are mentioning it in this issue, although it may seem to be a bit late. Both numbers have adequate organ accompaniments.

Palestrina: Ecce, Quomodo Moritur. One side, and **Durante: Misericordias Domini** (Sung in Latin). The Augustana Choir conducted by Henry Veld. 1–12" disc (V-17633). $1.

Those who know anything about the music of Palestrina will quickly realize that the present rendition is certainly not according to the accepted tradition, and therefore of little value. The Augustana Choir is a fine organization, but should direct its efforts toward music that is more suitable to its scope.

VIOLIN

Grieg: Sonata No. 2 in G major, Op. 13. Jascha Heifetz (violin) and Emanuel Bay (piano). 3–12" discs (V-17611 to V-17613S) in album. Victor Set M-735. $3.

Utilized by Heifetz as an excellent medium for a gay and spirited display of technique, this sonata is enhanced by many delightful variations of an intrinsically charming theme. A good test of the potential pleasure to be derived from this composition is to play the first half of record one, three or four times before playing the work through.

Until the release of this excellent performance, the only recording of this sonata was one issued recently by the United States Record Corp. (now extinct) on their Royale label — a lifeless performance by Eddy Brown and Clarence Adler.

Paganini: Caprices, Vol. II. (Nos. 13 to 24.) Five sides, and **Paganini: Sonata in A major** (Post). Ossy Renardy (violin) with piano accompaniment by Walter Robert. 3–12" discs (V-17636 to V-17638) in album. Victor Set M-738. $3.50.

It is safe to say that most violinists of any stature have programmed many of these caprices for concert performances. These are virtuoso pieces of slight musical importance except for number twenty-four, which stimulated Rachmaninoff, Brahms, and Liszt to compose sets of variations and enlarge on the theme itself. Rachmaninoff glorified the caprice in question with a beautiful orchestral score and recorded it himself with the Philadelphia orchestra in VM-250.

These caprices, originally written for unaccompanied violin, are here assisted by a piano background. The above album is the companion set to VM-672 which contains the first twelve, and completes the recording of the entire work. Renardy gives a highly skillful and technically proficient interpretation of

each piece. To say that he sustains a high level of interest throughout the entire set is to express great praise, for in ordinary hands these compositions may become dull and boring. Several of these caprices have been recorded individually by many notable violinists—Heifetz, Menuhin, and Szigeti, to name a few. The student who is interested in the fine technical differences has several versions available to himself for purposes of comparison. The recording is above par.

Mozart—arr. Burmester: **Minuet** (from Divertimento No. 17, in D major, for Strings and Two Horns, K. 334). One side, and **Mozart**—trans. Auer: **Gavotte** (No. 4 of the Ballet Music to "Idomeneo," K. 367). Toscha Seidel (violin) with piano accompaniment by Eugene Kusmiak. 1–10" disc (V-4536). 75¢.

Toscha Seidel plays with fine spirit these two lovely Mozart pieces that should appeal to all those who are interested in fine violin records. Students will find this disc a real inspiration.

VOCAL

A Victor Chenkin Recital. Victor Chenkin (baritone) with piano accompaniments by Vladimir Brenner. 4–10" discs (C-17258D to C-17261D) in album. Columbia Set M-435. $3.50.

The majority of these selections, though revised and re-arranged, have their roots in the old folklore and religious character of the Jewish people. The essence of many folkways and customs of the old world are keenly revealed in the text and musical structure. The songs in this very interesting album range from the musings of a poor tailor with his petty problems, to the philosophical utterances of the rabbinical student. They are not endowed with any great depth, wherein a complete understanding of racial characteristics is necessary in order to enjoy them. Of course, the person who understands the language will gather the meanings instantly. Nevertheless we listen to songs in many foreign languages and feel and understand the music.

Victor Chenkin is a great artist, and his appearances in concert halls all over the world have thrilled capacity audiences. His programs are varied and are sung in many different languages, but in this set he sings only in Yiddish. He makes of each selection a drama in miniature. Every nuance, every shade of musical coloring, is blended perfectly to attain a perfect interpretation. The leaflet included in the album is written so as to simplify and make the text understandable. The recording is very accurate.

Schumann: Frauenliebe und Leben, Op. 42 (Song cycle). Helen Traubel (soprano) with piano accompaniment by Coenraad V. Bos. 3–10" and 1–12" discs (V-2138 to V-2140 and V-17634) in album. Victor Set M-737. $3.75.

This set follows closely the Technichord release of *Frauenliebe und Leben* which was reviewed in the December, 1940, issue of *The New Records*. Comparison of the Technichord set, which was sung by Isabel French, with the new Victor set is rather difficult. Helen Traubel seems to grow and improve with every new recording, and her voice in these songs glows with a warmth and breadth that makes apparent the deep insight and understanding of the text. Mr. Bos is an outstanding lieder accompanist, and ably assists Miss Traubel. All of which contributes to making an excellent album. But we would not suggest buying the Victor album, with the better known Miss Traubel, without hearing the Technichord version. The reproduction in each case is very fine, with the edge probably going to Technichord for a little more transparency.

Denza: Funiculi Funicula. One side, and **Pestalozza: Ciribiribin.** Erna Sack with orchestra accompaniment. 1–10" disc (RF-R8083). $1.25.

Strauss, J.: Emperor Waltz. Erna Sack with orchestra accompaniment. 1–12" disc (RF-R7012). $2.

The German Nightingale (A suite of familiar melodies). Erna Sack with chorus and orchestra. 1–12" disc (RF-R7004). $2.

There has been an insistent demand for records by the German coloratura soprano, Erna Sack, and so the Radiofunken Company in New York imported some masters from Europe, and the three records listed above were pressed in this country. The reproduction of Miss Sack's voice is very good, but the orchestral accompaniments do not come out as clearly as they usually do on domestic recordings. Miss Sack is well-known in Europe, where she made her debut at the Charlottenburg Opera. Her first American recital was given in New York in 1937; this was followed by a successful tour of the United States. Miss Sack has a voice of great range and tremendous power; her high notes are crystal clear, and she has the ability of keeping them always right on the key. Her voice is unique in its field, and should be of particular interest to students.

Bayou Ballads of the Louisiana Plantations (from collection by Mina Bernard Monroe). Marguerite Castellanos-Taggart (soprano) with piano accompaniment by Edna McLaughlin. (Sung in Creole dialect). 3–10″ discs (V-2130 to V-2132) in album. Victor Set M-728. $2.75.

Jazz, and Spirituals, both unique musical forms, are generally regarded to be the Negroes' contributions to the field of music. However, it is claimed that these Bayou Ballads, or Creole songs, are actually creations of early nineteenth century Louisiana Negroes, though they very closely resemble true folk music. The existence in these songs of characteristics found in European folk music is undoubtedly because of the Spanish and French influence to which these Negroes were subjected. Indeed, all of the songs presented here are sung in Creole, or Negro French, and are musically unlike Jazz or Spirituals.

Collected by Mina Bernard Monroe, in collaboration with the late Kurt Schindler, noted authority on folk music, these songs represent the most famous selections from this now-all-but-extinct music. They are charmingly sung by Marguerite Castellanos-Taggart. Although originally sung to banjo and rhythm accompaniment, the piano is used very effectively here.

"Viennese Gayeties" (Franz Lehár). Margaret Daum (soprano), Felix Knight (tenor), Gordon Gifford (baritone), chorus and Victor Salon Orchestra conducted by Nathaniel Shilkret. 3–10″ discs (V-26774 to V-26776) in album. Victor Set P-44. $2.

Nathaniel Shilkret has chosen a number of selections from the various Lehár light operas and presents them on these discs with talented vocalists, chorus, and the Victor Salon Orchestra. In this group will be found selections from *The Merry Widow, Gypsy Love, Frasquita, Count of Luxemburg,* and *Eva.* The great multitude of music lovers who thrill to the music of Franz Lehár will find this album most stimulating. All of the selections have been beautifully recorded.

Pfitzner: Stimme der Sehnsucht, Op. 19, No. 1. One side, and **Pfitzner: Michaelskirchplatz, Op. 19, No. 2.** Marjorie Lawrence (soprano) with piano accompaniment by Felix Wolfes. (Sung in German). 1–10″ disc (V-2142). 75¢.

The music of Hans Pfitzner (1869-) is well-known throughout Germany but is seldom heard anywhere else. It is thoroughly German in character and usually smacks of the 19th century romanticists. Pfitzner is hardly represented at all in the domestic record catalogues, and so this disc, containing two of his songs, is particularly welcome. Miss Lawrence gives renditions that are above cavil, and so we may state that this music is presented to the American public in a very adequate manner. If they do not care for it, it is certainly not Miss Lawrence's fault.

Little Child of Mary—from Negro Spiritual "De newborn baby" adapted by Burleigh. One side, and **Oh, Gathering Clouds**—arr. Bain. John McCormack (tenor) with piano accompaniment by Edwin Schneider. 1–10″ disc (V-26772). 50c.

Victor adds this disc to its Black Label Classic release this month. Two songs that one would not expect McCormack to sing—he sings them very well, however, and the reproduction is entirely satisfactory. Note the modest price of this record—a McCormack record for 50c. Mr. Roosevelt can't complain about the record manufacturers upping their prices.

Would God I Were the Tender Apple Blossom (Londonderry Air). One side, and **Annie Laurie.** Richard Bonelli (baritone) with piano accompaniment by Theodore Paxson. 1–10″ disc (C-17248D). 75¢.

The American baritone, Richard Bonelli, he of the Metropolitan and the air-waves, makes his debut on Columbia records with these familiar songs. Perhaps he could have selected more striking pieces, but probably more persons will like these, and his voice will more quickly find its way into more American homes. Mr. Bonelli sings them in his best manner, and the reproduction is satisfactory.

Loch Lomond (trad. Scotch Air). One side, and **Land of My Fathers** (Welsh Folk Tune). Paul Robeson (bass). 1–10″ disc (V-27227). 50¢.

Paul Robeson continues on his tour of the musical world—this month he touches Scotland and Wales. One has to hand it to this versatile artist; whatever he does, he does quite well. It may seem incongruous for an American Negro to sing Scottish and Welsh folk tunes, but you will find that it really isn't when you listen to this disc.

VIOLONCELLO

Chopin—arr. Feuermann: **Polonaise Brillante, Op. 3.** Emanuel Feuermann (violoncello) with piano accompaniment by Franz Rupp. 1–12″ disc (V-17610). $1.

The literature of music for the solo violoncello is rather limited and so many 'cellists arrange other music for their instruments. Mr. Feuermann has taken Chopin's popular piano piece and made a very acceptable adaptation. This disc is most pleasant to listen to, and Feuermann is given ample opportunity to display his warm tone and consummate skill.

PIANO

Mozart: Sonata in D major, K. 576. Three sides, and **Mozart: Sonata in F major, K. 332.** Robert Casadesus (piano). 3–12″ discs (C-70705D to C-70707D) in album. Columbia Set M-433. $3.50.

Two Mozart sonatas in clean, scholarly performances by the French pianist Casadesus. Music of this sort is a perfect medium for the art of Casadesus. He does not try to expand these gracious sonatas to the proportion of Beethoven, which is more than can be said of many pianists. He uses an appropriately small frame for both numbers, and at no time does he step outside the frame to hammer out a few bars for a climax. He just plays them meticulously, and ripples along delightfully.

The *D major Sonata* is the last one Mozart wrote. It is as gay as most of his other works, and has not the dark hue often found in the last works of a composer (Mozart lived a year and one-half after the composition of this sonata). The *F major Sonata* is a more common one and has the characteristic Mozart air. The Casadesus performances should prove especially valuable to those who play the sonatas of Mozart, even though they are not the same ones he plays, for his style is worthy of careful study. The recording technique does not measure up to the best of today, and the surface noise on the set we heard seemed somewhat greater than necessary.

Brahms: Sonata in F minor, Op. 5. Harold Bauer (piano). 4–12″ discs (SL-2536 to SL-2539) in album. Schirmer Set No. 14. $6.

Harold Bauer's many devotees will welcome this opportunity of securing his authoritative interpretation of this Brahms sonata; authoritative because one will recall that this fine artist has edited much of Brahms' piano works. As the reproduction is particularly good, this album may be heartily recommended.

Bach—arr. Hess: **Jesu, Joy of Man's Desiring** (Chorale from the Cantata No. 147). One side, and **Scarlatti: Sonata in G major** (Longo No. 387). Myra Hess (piano). 1–10″ disc (V-4538). 75¢.

Miss Hess made a recording of her arrangement of Bach's *Jesu, Joy of Man's Desiring* for Columbia several years ago and it has enjoyed a wide degree of popularity. It is an altogether charming little piece and one that fits in well as an encore on any program of piano music. On the reverse side of the Columbia disc will be found a Bach Gigue from his Fifth French Suite; therefore, in making your choice, it is just a question of whether you prefer that to the Scarlatti Sonata on the present record. We like them both—we have no preference.

J. Strauss—arr. Tausig: **Man Lives but Once.** Ania Dorfmann (piano). 1–10″ disc (C-4270M). 75¢.

We cannot get excited about Tausig's arrangement of this Strauss waltz for solo piano, but then many other persons may think that it is the "tops." Miss Dorfmann is a fine artist, and might, in our opinion, have devoted her efforts to something much more worth while. The piano reproduction is not Columbia's best by any means.

OPERA

Giordano: Andrea Chenier—Monologo "Nemico della Patria!" (Act III). One side, and **Verdi: Otello**—Iago's Creed "Credo in un Dio crudel" (Act II). (Sung in Italian). John Charles Thomas (baritone) with Victor Symphony Orchestra conducted by Frank Tours. 1–12″ disc (V-17639). $1.

John Charles Thomas is unquestionably one of America's greatest artists. His nearly perfect renditions of these well-known arias cannot help furthering his celebrity. We predict for this disc a very wide public acceptance.

Sullivan: Iolanthe (abridged). Columbia Light Opera Company conducted by Joseph Batten. 6–10″ discs (C-4243M to C-4248M) in album. Columbia Set M-422. $5.

We cannot become very enthusiastic about this abridged version of *Iolanthe*. In the first place it does not seem to be in the spirit of Gilbert and Sullivan—or at least in the spirit of D'Oyly Carte, which many of us consider to be the true G & S tradition. In any abridged version much matter must be left out, that goes without saying, but in this version most of the songs that are included are given only in part. Would it not have been better to include fewer numbers, but to have given those that were included in their entirety. Many of the songs in this opera, as in all G & S operas, tell a story, and to have but a verse or two accomplishes nothing. We don't expect anyone to agree with us in this contention but that is our opinion. The best that we can say for this album is that it covers a lot of ground, none too well, for very little money.

Bizet: Carmen—Vocal Gems. Webster Booth, Nancy Evans, Dennis Noble, Noel Eadie, with Sadler's Wells Chorus and Orchestra conducted by Warwick Braithwaite. (Sung in English). 1–12″ disc (V-36377). 75¢.

In the early days of the phonograph, "Gems" records were very popular; recently we have had very few of them. The present release is a top-notch one and should go over big. A nice group of English artists have been secured for this recording and they certainly do a fine job. At its modest price this disc is real value.

Puccini: La Boheme—Lovely Maid in the Moonlight. One side, and **Verdi: Il Trovatore**—Miserere. (Both sung in English). Joan Cross (soprano) and Webster Booth (tenor) with chorus and symphony orchestra conducted by Lawrence Collingwood. 1–12″ disc (V-36374). 75c.

These well-known operatic numbers will sound rather strange to most of us sung in English. However, there is a rather large group who are always insisting that opera in this country should be sung in our tongue. Perhaps, Victor had these folks in mind when it decided to release this disc domestically. These recordings were made in England, where both Joan Cross and Webster Booth are well regarded in the operatic field. The reproduction is very good.

Puccini: Tosca—Recondita armonia (Act I). One side, and **Puccini: Tosca**—E lucevan le stelle (Act III). Giuseppe Lugo (tenor) with orchestra conducted by Eli Cohen. (Sung in Italian). 1–10″ disc (V-2143). 75¢.

We do not know anything about Giuseppe Lugo—he is a stranger to us, but we can report that he has a fine clear tenor voice with excellent quality and ample power. He turns in two splendid performances of these well-known Tosca arias. He sings according to the true Italian operatic tradition, with plenty of dramatics. One is occasionally reminded of the great Caruso as he listens to this record.

MISCELLANEOUS

Gruber: Silent Night. One side, and **Wilson: The Wayside Chapel** and **Wilson: Moonlight on the Hudson** and **Lefébure-Wély: Monastery Bells.** Swiss Music Box. 1–10″ disc (V-26789). 50c.

If you are interested in hearing what a Swiss music box sounds like, this disc will afford you that opportunity. Our grandmothers were thrilled with these instruments, which were very popular in the latter half of the last century.

Echoes of India. Wana Singh and his Orchestra of Native Indian Musicians. 5–10″ discs (MU-243 to MU-247) in album. Musicraft Set No. 47. $5.50.

For those who would like to delve into the music of India this set of discs and its accompanying booklet are thoroughly recommended. Wana Singh has devoted his life to the study of his native music and is qualified to present it with his orchestra of native Indians. We found the booklet just as interesting as the records. It describes each selection, the instruments upon which it is played, and contains a short treatise on the Hindu scale, which by the way contains seven full tones and fifteen microtones. Musicraft is to be congratulated upon making available a unique set of discs of real educational value.

Coates: Saxo-Rhapsody. Sigurd Rascher (saxophone) with Symphony Orchestra conducted by Eric Coates. 1–12″ disc (V-36375). 75¢.

The British composer, Eric Coates, wrote this work for the distinguished saxophonist, Sigurd Rascher, who performs it upon this record. The music itself is of no importance, but we are given an opportunity of hearing an outstanding artist in his field. Mr. Rascher has appeared with the Philharmonic-Symphony Orchestra of New York, upon which occasion he came in for very high praise. Perhaps he will do something more worth while for us at another time.

Respighi—trans. Grandjany: **Siciliana** (16th Century Piece for Lute). One side, and **Godefroid**—arr. Grandjany: **Etude de Concert in E flat minor for harp, Op. 193.** Marcel Grandjany (harp). 1–10″ disc (V-2117). 75c.

Only occasionally does a harp record appear on the lists, and we often wonder why, now that the recording technique has been developed to the point that a harp recording really sounds like a harp. However, we have a very pleasing one this month by a master of his instrument, Marcel Grandjany.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, CU—Columbia University Book Store, D—Decca, FRM—Friends of Recorded Music, G—General, GT—Gamut, IRCC—International record Collectors' Club, MU—Musicraft, NMQR—New Music Quarterly Recordings, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, RF—Radiofunken, SL—Shirmer's Library, T—Telefunken, TE—Technichord, TM—Timely, and V—Victor.

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